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By Joshua Bates, Esq.
Received Sept. 15, 1859. No.

Synopsis Musica
Continens
RATIONEM CONSTITUENDI & COMPONENDI MELOS HARMONICVM,
Conscripta, variisq; exemplis illustrata.
A
Johanne Crügero Directore
Musico in Ecclesia Cathedrali ad D. Nicol.
& est Berolini.
Cum Gratia et Privilegio
Sumtibus Johannis Kallij Bibl.
Anno 1630.

Joshua Bates
30,999
Sept. 15, 1859

Amplissimis, Spectatissimis, nec non rerum politicarum usu, & experientia eminentissimis

DN. GEORGIO Haan/ Serenissimi Electoris Brandenburgici Secretario laudatissimo.

DN. JOACHIMO Schultzen/ Serenissimo Electori Brandenburgico à literis secretioribus.

DN. TILEMANNO Eßenbrücher/

DN. CHRISTIANO Weiler/

DN. PETRO Engel/

Berlinensis partim, partim Coloniensis Reipubl. civibus primariis, ac Mercatoribus integerrimis.

DN. HERMANNO Langen/ Serenissimi Electoris Brandenburgici Pro-Registratori meritissimo.

Divinæ Musicæ, ejusdemq; cultorum fautoribus facilè principibus,

DN. Mœcenatibus suis debitâ observantiâ perpetuò honorandis.

ARs non habet osorem, nisi ignorantem, Viri Amplissimi, Spectatissimi &c. *communi ut latinorum ore circumfertur, sic communissima apud maximam hominum partem est ejusdem detrimentosa praxis. Qvotusqvisq; enim est, qvi res sibi ignotas debito dignetur æstimio? Freqventissimus contra occurrit ille, qvi res ultra suum captum constitutas rabioso Momi dente prehendit, aut si mitior est, ore Democritéo salutat. Qvod ipsum, ut superiorum Facultatum Trias dolore, sic nobilissimæ Philosophiæ encyclopædia lamentis contestatur, ut qvæ & emunctioribus non usq; adeo reverenda videtur, eò qvod ad molas fariarias conficiendas non faciat. Cum aurea scientiarum corona ad hoc perversissimum orbis judicium jure θρηνῳδεῖ &* MUSICA, *ut qvæ inter omnes suas sorores abjecta vilior alga est, & vix digna, qvæ summo bono Theoretico accenseatur, ut qvæ Lusciniis qvam hominibus magis domestica. Sed sit utut sit, Sonus simpliciter non facit Musicam, sed numerus Sonituũ discrepantiũ harmonicus,*

 qvi præ-

qvi præsentis seculi mirandâ Ingeniorum
nihil, qvod vereatur, habeat, nisi cum matur[illegible] [illegible] vorem & breviter occasum, qvod sentiunt illi, qvi auriti sunt, sed non cum Mida asinorum more.

Horum probioris monetæ virorum censui meritissimè insero frontispicio meæ præfationis appositam hexada: Vos præsertim, Viri Amplissimi, Spectatissimi, &c. Dn. Georgi Haan: *Dn* Joachime Schultze! *Fautores divinæ Musicæ, ejusdemq; cultorum perpetuò honorandi, primùm ut alloqvar, non tantum in studiorum humaniorum, Musicæ præsertim amorem, sed etiam defensionem cœlitus qvasi nati estis. Adhæc Tu Schultzi, Angelicæ hujus scientiæ non modo salutasti aditus, sed ad adyta, non nisi lectis ingeniis patentia, perveniisti, nec otiosus ibidem stas, sed si res poscat, tuum ἐπιβάλλον μέρος vocale amænum, & Instrumentale varium novisti addere.* *Tantum abest, ut uterq; vestrum Musicam animo prosequatur novercali, ut potius papaver putet & sesamum, qvo muniorum suorum qvotidianam acerbitatem edulcat.*

Te, celeberrima Mercatorum Trias, Essenbrüchere, Weilere, Angele, *hac dedicatione meâ meritò macto, non enim in illorum Lucumonum numero es, qvi lingvam ad injurias mobilem in Musicæ contemptu exercent; sed* (non hæc legentes oculos adulor!) *donum divinum, præ vestris concivibus devenerandi mimi, osculamini propter jucunditatem, cui cœlitus videtur sacrata, & cultoribus ejusdem in clientum ordine facilè πρωτοκλισίαν designatis.*

Qvem amorem hi dietim ostendunt Musices, eundem & tu Præstantissime Dn. Hermanne Langi *satis comprobas, dum Aulicorum negotiorum remeligini Musicæ neglectum svadenti contraniteris, & sæpius horas cum exercitio Harmonico dividis, ut actuosissimam vocationem tuam hoc qvasi interscenio soleris.*

Hoc vestro affectu motus ego & monitus non dubitavi qvem meæ Synopsi Patronum eligerem, ipsa vos elegit, & ut se vos inscriberem optavit unicè. Parui mutæ petitioni, offeroq; vobis lectissima Virorum corcula hanc ad artitum meletema componendum manuductionem, qvæ, qvod forsan aures Midæ offendet innuras, vos rogat, ut vestro Patrocinio eam dignemini, & si non partem, ἔλυτρον tamen suppellectilis vestræ Musicæ esse patiamini. Accipite ergo Fautores Præstantissimi, *& ipsum munusculum, & munerantis studium, hominis ejus, qvi nihil reliqvi faciet, qvi cum suo, tum suorum nomine de vobis optumè sentiat, tum benignè loqvatur, tum promptissimè studeat mereri. Ita nos magnus mortalium hospitet Salvator! Berolini, VI. Idus VIIbris. Anno* ∞ IↃ CXXIX.

A. V.

Observantissimus

Johannes Krüger.

GEn. 4. v. 21. JUBAL fuit Pater canentium Cithara & Organo.

Exod. 15. v. 1, 2. &c. 20, 21. Tunc cecinit Moses, & filij Israël carmen hoc Domino & dixerunt: Cantemus Domino &c. Sumsit Maria Tympanum &c.

Num. 10. v. 13. Cum increpueris tubis, congregabitur ad te omnis turba ad ostium tabernaculi fœderis &c.

Deut. 32. v. 44. Moses locutus est omnia verba cantici hujus in auribus populi, ipse & Josue, Filius Nun.

Jos. 6. v. 20. Omni populo vociferante, & clangentibus tubis, postquam in aures multitudinis vox, sonitusq; increpuit, muri illicò corruerunt.

Jud. 5. v. 1. Cecinerunt Debora & Barac. &c.

1. Sam. 16. v. 23. Quandocunq; Spiritus Domini malus veniebat super Saulem, tunc David tollebat Cytharam, & ludebat manu sua, & refocillabatur Saul: Recedebat enim ab eo Spiritus malus.

2. Sam. 6. v. 5. David & omnis Israel ludebant coram Domino in omnibus lignis fabrefactis & Citharis, & Lyris & Tympanis, & Sistris & Cymbalis.

2. Reg. 3. v. 15. Nunc adducite mihi Psaltem. Cumq; caneret Psaltes, facta est super eum manus Domini.

1. Paralip. 23. v. 5. Quatuor millia Janitores, & totidem Psaltes canentes Domino in organis, quæ fecerat ad canendum &c.

Judith 16. v. 1, 2. Tunc cantavit canticum hoc Domino: Pulsate Domino in Tympanis, cantate Domino in Cymbalis, modulamini illi Psalmum novum, exultate, &c.

Psalmi 150. David. Canticum Canticorum Salomon.

Syr. 13. v. 5, 6, 7, 8. Non impedias Musicam, ubi auscultatur Musicæ, non effundas sermonē. Gemmula Carbunculi in ornamento auri & comparatio Musicorū in convivio vini. Sicut in fabricatione auri signum Smaragdi: Sic numerus Musicorum in jucundo & moderato vino.

Syr. 39. v. 20. Cantate cum Industria & celebrate Dominum in omnibus operibus suis: Laudate Nomen ejus magnificè. Agite illi gratias. Laudate eum Canticis & Instrumentis Musicis.

Syr. 44. v. 5. Parentes nostri in pueritia sua requirebant modos Musicos, & narrabant Carmina scripturarum.

Dan. 3. v. 51. &c: Tunc hi tres quasi ex uno ore laudabant & glorificabant, & benedicebant DEUM in fornace. &c.

Matt. 26. v. 30. Et hymno dicto. &c.

Luc. 1. v. 46. Et ait Maria: Magnificat anima mea Dominum. &c.

Luc. 2. v. 13. Et subitò facta est cum Angelo multitudo militiæ Cœlestis, Laudantium DEUM & dicentium: GLORIA. &c.

Ephes. 5. v. 18. & 19. Nolite inebriari vino, in quo est luxuria, sed implemini Spiritu Sancto loquentes vobismetipsis in Psalmis & hymnis, & Canticis Spiritualibus, Cantantes & Psallentes. &c.

Colos. 3. v. 16. Verbum Christi habitet in vobis abundanter in omni Sapientia: Docentes & commonētes vosmetipsos in Psalmis & hymnis, & Canticis Spiritualibus, in gratia Cantantes in cordibus vestris Domino.

Apocal. 5. v. 9. Et Cantabant Canticum novum, dicentes &c.

Apocal. 14. v. 2. & 3. Et vocem audivi sicut Citharædorum Citharizantium, in Citharis suis. Et Cantabant quasi Canticum novum ante sedem, &c.

DEr jetzigen vnnd herlichsten gaben Gottes eine/ist die Musica, derer sich Satan sehr feindt / damit man viel fechtungen vnd böse gedancken verbet/ der Teuffel erharret jhr nicht.

Musicam habe ich allzeit lieb gehabt. Wer diese Kunst kan/der ist guter art / zu allem geschickt.

Ferner saget er: Die Musica ist eine schöne herliche gabe GOttes / vnd nahe der Theologiæ, ich wolte mich meiner geringen Musica nicht vmb was grosses verzeihen. Die Jugendt sol man stets zu dieser Kunst gewehnen/ denn sie machet feine geschickte vnd sanfftmütige Leute.

Musica ist der besten Künste eine / die Noten machen den Text lebendig. Sie verjaget den Geist der Trawrigkeit / wie man am Könige Saul siehet.

Anno 1538. am 17. Decemb. da D. M. Luth etliche Musicanten zu gaste hatte/ welche schön liebliche Muteten vnd Stücke sungen / sprach er mit verwunderung: Weil vnser Herr Gott in diß leben/das doch ein lauter Schmeißhauß ist / solche Edle gaben geschütt / vnd vns gegeben hat / was wird wol in jenem ewigen Leben geschehen / das alles wird auffs aller vollkomneste vnd lustigste werden. Hier

[illegible] materia prima, der Anfang. [illegible] einmahl zu einem Harffen[illegible] [illegible]ber schlaget nur ein Liedlein David geschlagen hat / Wann [illegible]erstünde von den Todten / so würde er sich sehr verwundern / wie doch die Leute so hoch weren kommen mit der Musica. Sie ist nie höher kommen alß itzt. Weil David wir auff der Harffen geschlagen haben/so wirds gangen sein / alß das Magnificat anima mea Dominum, in 3. Tono. Dann David hat schlecht ein Decachordum gehabt.

Wer die Musicam verachtet (sprach D. Mart. L.) wie denn alle Schwermer thun/mit dem bin ich nicht zufrieden. Denn die Musica ist eine gabe vnd geschencke Gottes / nicht eines Menschen geschenck. So vertreibt sie auch den Teuffel / vnd machet die Leute frölich. Man vergisset dabey alles zorns/ Vnkeuschheit/ Hoffart vnd anderer laster. Ich gebe nach der Theologia der Music den nechsten locum, vnd höchste Ehre. Vnd man siehet / wie David vnd alle Heiligen jhre Gottselige gedancken in Verß / Reim / vnd Gesang gebracht haben. Qvia pacis tempore regnat Musica.

In præstantissimi & literatissimi Viri,

DN. JOHANNIS CRUGERI

Synopsin Musicam.

ELEGIDION.

OMnia si par est metiri tempore, præsens
Qværitur an mereat serta CRÜGERE liber.
Qvi docet ut gravior vox & concordet acuta,
Diverso positu significata notæ.

Qvi

Qvi modus exornet lætum, qvi flebile chroma,
Qvæ sint non-sacris, qvæ magis apta sacris.
Sed docet, infensô qvô tempore patria Marte
Exagitata satis, vim flet & omne nefas,
Qvod patrat armituum temerarius ordo dietim,
Alternans Veneris dramata, furta, neces.
Ut jam nemo animum curis mordacibus angat,
Qvem gravis exhibeat vox & acuta sonum.
Nec lætos tractare modos sibi sumat. Acerbum
At Lydium anxietas, arte tacente, docet.
Ergò CRÜGERE tuæ qvæ causſa Synopsios, uno
Qvos ita solicitat trux status, ore rogant.
Scribere conjicio Te, qvomodo legibus artis
Ut placeat, scribi qvodlibet asma velit.
Qvò doceas immite genus sedare per artem,
Æqvali qvoniam robore nemo potest.
Nec fruſtra fortasſis erit: tractasſe Lycurgus
Sic & ad harmonicos scribitur arma sonos.
Militis ut meletema iras restingueret, hostis
Victorem & posſet sic bene ferre suum.
Endoperator inante suum qvàm stringeret ensem,
Sveverat Aonisin sacrificare novem;
Demonstraturus, sese artis amare favorem,
Nec melos in crepero dememinisse sago.
Si par est igitur metiri tempore cuncta,
Omnino meret hic serta CRÜGERE liber.

Joh. Georgius Viola, Ulmâs,
Poëta Nob. Cæsareus.

Ad Mu-

Ad Muſicum Præſtantiſs. & Svaviſs.

DN. JOANNEM CRUGERUM, Collegam & amicum ſuum εἰς ἀΐδιον honorandum.

SCHEDIASMA.

Semitam ad Auguſtos multis conſtruxit honores
MUSICA, convexi cardine miſſa poli;
Magnatum multis eadem patefecit amores,
Inter honoratos promeruitq́ locum:
Ac in cultores nolens ingrata videri,
Nomina decrevit nullo abolenda die.
Hæc, CRUGERE, tuas vegetant vires, animantq́
Te, ſtudium pariter perſtimulando tuum.
Hinc & tantus amor, tantusq́ ardor tibi venit
Et tibi præ cunctis MUSICA ſola placet.
Hoc teſtatur opus præſens, vigilesq́ labores,
Hactenus inſumti, non ſine laude tua.
Hinc decoras & eam, temet decorabit & ipſa,
Parturiens veri martyrium eulogii:
Et celebras; temet rurſus celebrabit & ipſa,
Appendens ſemper ſingula lance pari.
Experière brevi, Momi numeroſa propago
Quod ſtructura tibi ſit violenta dolos.
Jras ſpirabit, lethumq́ minantia verba;
At tu ſi catus es tale morare nihil;
Torvum conſpectura ſimul; tu comiter illam
Molitisq́ malum quodq́ precare bonum.
Sic ſecurus eris, ſic & minus ipſe timebis
A Momi telis, invidiæq́ pilis.
Quo pede cœpiſti felix nunc currere perge
Muſicam amatricem perſta & amare tuam.
Sic tua laus creſcet, nomen percurret & orbem,
Manſurum ſtellis dum micat ipſe polus.
Vivere, CRUGERO ſeros, ô da DEUS, annos;
Otia, tu ſtudiis multa, Vacuna piis.

Sinceriori affectu fac:

Erdmannus Gieſſæus, L. L. Stud:
Gymnaſ. Berol. Coll:

CAPUT I.

De

DEFINITIONE MUSICES, ET PRINCIPIIS harmoniam constituentibus.

MUSICA (ἀπὸ τῶν μισῶν dicta,) est Scientia artificiosè & prudenter conjungendi & inflectendi intervalla harmonica, in diversis sonis concentum efficientia, hominis maximè movendi causa, in DEI gloriam.

Principia per qvæ concentus, sive cantilena harmonica constituitur & componitur, sunt vel Externa, vel Interna.

Externa sunt Finis, & Efficiens.

Interna Materia & Forma, qvibus essentia cantionis harmonicæ absolvitur.

DE FINE CANT: HARM:

Finis cant: harmonicæ (*qvi eò est spectandus magis, qvò hodie à pleriq; curatur minus*) & qvidem intermedius præcipuus est motus MICROCOSMI ad virtutem alacriter sectandam, aversandum autem vitium.

Ultimus verò est omnis harmoniæ Archityppus, & Fons ter Opt. Max. DEUS cujus ad laudem, majestatemq; omnia cedant unicè.

Est cantilena harmonica (inqvit Lippius) res utilissima universæ hominum vitæ. Pia ad devotionem: Sapienti ad scientiam: honestæ, solitariæ, domesticæ & publicæ ad animi moderationem: sanæ ad corporis temperationem: Jucundæ ad oblectationem mirabili sua vi harmonica excitandem; ut singulare Dei munus aptissima, omni mortalium prædicatione major & eminentior: pro qva nos, dum pleriq; eadem ingrati abutuntur, immortales Deo in omnibus svavissimo peragamus gra-

mus gratias, harmoniis eundem celebraturi in secula seculorum, Amen.

DE EFFICIENTE CANT: HARM:

Efficiens causa, & qvidem omnium prima est universi juxta Pondus, numerum, mensuram & harmoniam ARCHITECTUS sapientissimus, dulcissimus JEHOVA ἀεὶ γεωμετρῶν καὶ μετρῶν.

Efficiens Secunda, Particularis, ac propior est ἡ φύσις mater sonorum & πάχνη illam usurpans, perficiens, & superans HOMINIS MUSICI, qvi juxta præscripta Scientiæ Musicæ artificiosè & prudenter τὸ μέλος ἁρμονικὸν scit fingere, componere, & tandem in actum postremum tempore & loco, ut Ens successivum suis principiis absolutum, vel voce humana: vel Instrumento aliqvo artificiali deducere & modulari.

DE MATERIA.

Materia ex qvâ Harmonia generatur est SONUS. Sonus enim principium est omnium Intervallorum Musicorum, & totius harmoniæ: Eandemq; rationem habet ad harmoniam, qvam habet unitas ad numerum, Punctum ad magnitudinem, Momẽtum seu instans ad Tempus. Qvemadmodum enim numerus non esset, nisi unitas esset: Nec magnitudo si non Punctum: Nec tempus si non instans seu momentum. Cum numerus fiat ex unitate repetita, Magnitudo ex fluxione Puncti, Et tempus à momento numeretur. Ita nec intervallum, nec harmonia esset, nisi ex sonis principium duceret. In eosdem etiam sonos, ex qvibus conflata est harmonia resolvitur, qvemadmodum Oratio in Dictiones, & Dictiones in Syllabas, & Syllabæ in literas, qvæ minima pars Dictionis definiuntur.

Est autem Sonus vel Simplex, & commodissimè juxta Lippium vocari potest. *Monas* Musica: vel compositus & qvidem vel imperfectè & vocari potest *Dyas*: Vel perfectè & dici potest *Trias* Musica.

CAPUT

CAPUT II.

De
SONO SIMPLICI SEU MONADE MUSICA, & ejusdem Sede.

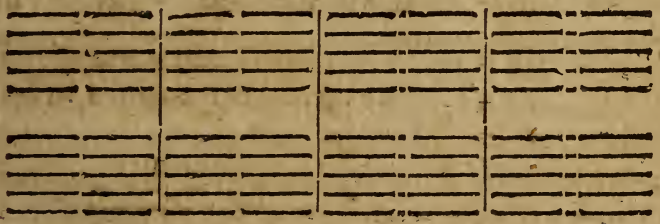
SOnum simplicem qvod attinet, seqventia in illo diligenter veniunt consideranda:

1. Sedes.
2. Duplicia nomina sonorum, Claves nimirum & voces, earumq; progressus.
3. Figuræ, seu signa sonorum. Notæ videlicet & Pausæ.
4. Mensura seu Tactus, Notularum & Pausarum valorem dirigens.
5. Intervalla Musica.

DE SEDE SONI.

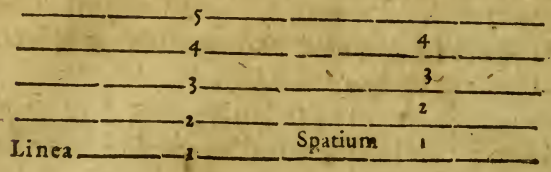
Sedes est Systema Musicum, continens lineas & spatia, in qvibus soni suis signis & intervallis consignantur.

Est autem Systema Musicum vel majus & conjunctum ex pluribus lineis & spatiis, tam inferioribus qvam superioribus per lineas perpendiculares duorum tactuum distantia sectis, repræsentans præsertim Cantilenam harmonicam compositam hoc modo:



Vel minus & disjunctum ac simplex ex qvinq; solummodo lineis & qvatuor spatiis, non semper actu distinctis confe-

ctum, inſerviens comprimis melodiæ extrahendæ & notandæ.



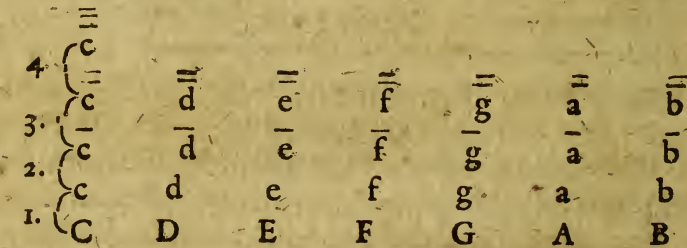
CAPUT III.

De
SONORUM NOMINIBUS.

SOnorum nomina ſunt 1. Literæ ſeu Claves Muſicales. Deinde Syllabæ ſeu Voces.

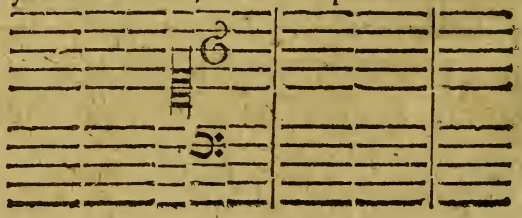
DE CLAVIBUS.

Claves in Muſicis ſunt ſeptem priores Alphabeti literæ A b c d e f g, qvæ pro ratione octavarum gravium, & acutarum diverſimodè ſcribuntur, & ſic diſtinguuntur præſertim à Muſicis Inſtrumentalibus:



Ex his ſeptem literis, tres illæ G f c dicuntur Signatæ, eò qvod in Syſtematum initiis expreſsè certa aliqva in linea hac forma ſignantur: G ☽: ‖c

In Syſtemate conjuncto ſic ponuntur:

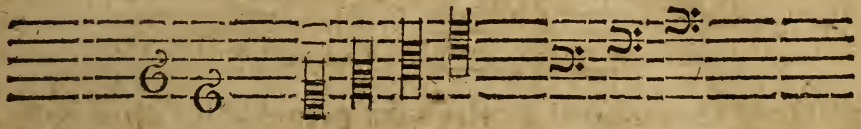


In

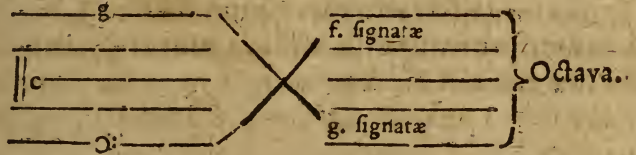
In simplici verò variè pro ratione profunditatis & altitudinis cantus locantur, & qvidem G, qvod superiorum sonorum index, in linea secunda, interdum etiam (*præsertim in Musica Instrumentali*) in prima.

F. inferiorum sonorum index in linea 3, 4, 5.

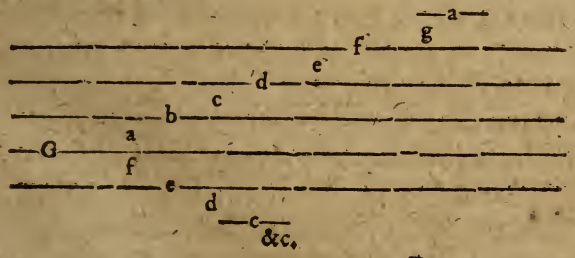
C. Signatarum clavium media, medios edit sonos & locatur in linea 1, 2, 3, 4. hoc modo:



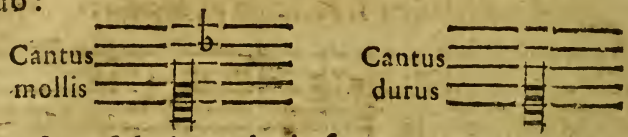
N. *Signatæ tantum dicuntur Claves, qvando in lineas incidunt, distantq; à se invicem per Qvintam. Qvando verò in spatia incidunt, signatarum sunt Octavæ.*



Reliqvæ A b d e dicuntur Intellectæ, qvia non expressè signantur: Sed illarum sedes & Collocatio à Clave signatâ pendet. Collocantur verò post Clavem signatam sursum vel deorsum. *Sursum*, hoc est in superiorem Systematis partem ascendunt ordine naturali, qvo seinvicem in Alphabeto sequuntur A b c d e f g. *Deorsum* verò numerantur ordine inverso G f e d c b a.

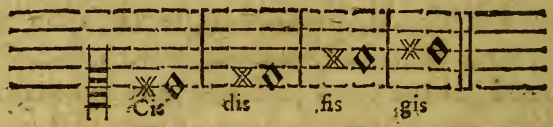


Aliàs Clavem b qvod attinet, duplici ſcribitur Figura, vel Rotundâ: vel Qvadrata hoc modo: b ♮. & Princeps eſt omnium reliqvarvm clavium⌣. Nam 1. Cantus diſtinctioni inſervit, qvi vel mollis eſt vel durus. Rotundum b in Syſtematum initiis expreſsè ſcriptum & Clavi ſignatæ appoſitum cantum repræſentat mollem⌣: Omiſſum ſuo in loco, durum⌣, hoc modo:



2. Monſtrat ſola hæc clavis ſex vocum Muſicalium deductionem & progreſſum (ut in ſeqventi capite dicetur) &c. Ergò meritò pro principe omnium reliqvarum tam ſignatarum qvam Intellectarum clavium eſt habenda⌣, utpote ad qvam omnia ſunt dirigenda & diſponenda⌣.

Adhibentur inſuper à Muſicis plerumq; inſtrumentalibus fictæ iſtæ claves Cis, dis, fis, gis, qvando nimirum in clavibus c d f g ſonus propter ſignum chromaticum ♯ appoſitum eſt elevandus.



DE VOCIBUS.

Syllabæ ſeu Voces Muſicales, qvibus Soni nominantur, & tam aſcendendo qvam deſcendendo exprimuntur ſunt Sex: Ut, Re, Mi, Fa, Sol, La, ex qvibus Mi & Fa itidem Principes vocantur, qvia in clave principe b reperiuntur, in qvâ ſolâ, aliàs Mi, aliàs Fa rectiſsimè canitur.

Condimentum ſunt hæ duæ voces totius Muſicæ, & præcipua cauſa bonæ harmoniæ, ideoq; veteres dixerunt Mi & Fa ſunt tota Muſica. Guido etiam Aretinus inventor vocum Muſicalium duas illas, Mi & Fa in medio, ut loco digniori collocavit. Et niſi in canendo benè obſerventur & diſtinguantur, omnis

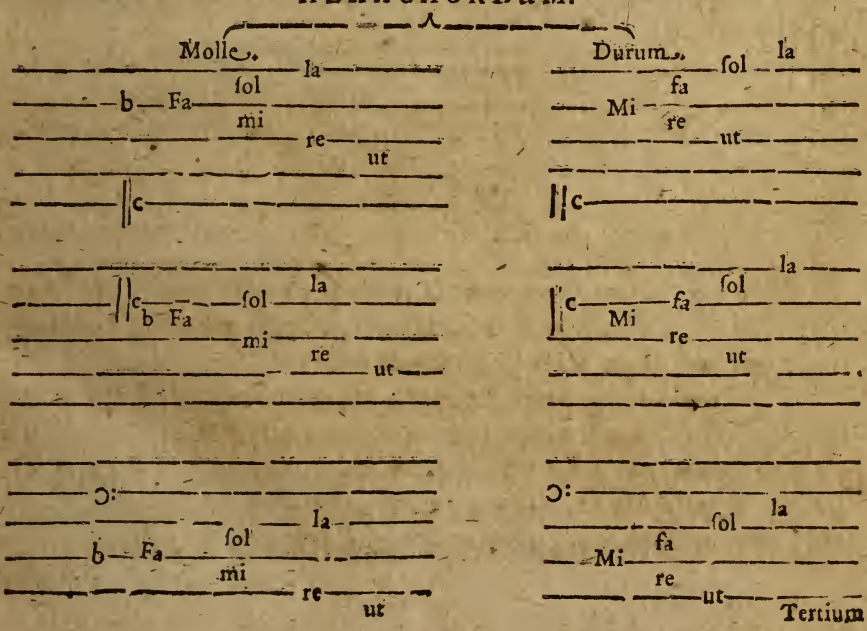
omnis harmoniæ gratia non ſolum perit, ſed tandem omninò deſtruitur, id qvod ſæpiſſimè apud minus exercitatos ſolet uſu venire.

Porrò conſideranda hic in vocibus Muſicalibus occurrunt duo: progreſſus ex Clavibus, & permutatio earundem.

PROGRESSUS ſive deductio harum ſex Vocum Muſicalium per diverſas claves, à ſe diſcretis, qvos habet, ſonis, commode HEXACHORDUM appellari poteſt, qvorum tria dantur genera: Durum, Molle & Permanens.

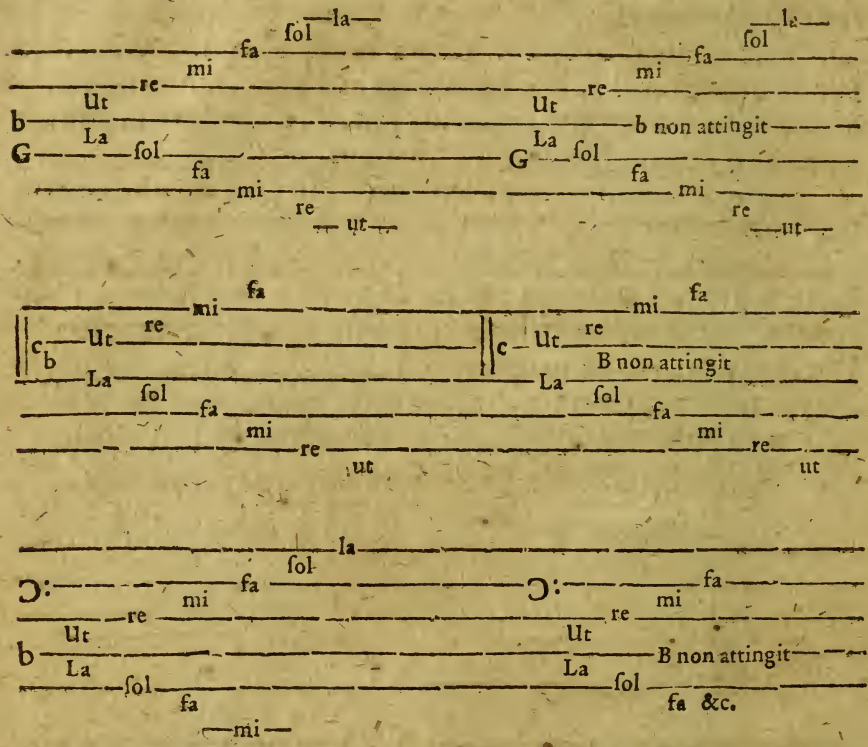
Primaria duo, molle nimirum & durum (à qvibus etiam Cantionum genera denominantur) in clave principe b initium ſumunt, vel per vocem Fa, ſi litera b ab initio expreſſe fuerit ſyſtemati inſcripta, & clavi ſignatæ adjecta: Vel per Vocem Mi, ſi eadem ſuo in loco à clave ſignatâ abfuerit, progrediendo à proxima ad proximam ſurſum uſq; ad La: deorſum uſq; ad Ut. Hoc, qvod videlicet in clave ♮ Mi habet dicitur Hexachordum durum: Illud qvod Fa in b habet dicitur Molle.

HEXACHORDUM.



Tertium

Tertium Hexachordum, Permanens nimirum & Servum Clavem principem b non attingit, sed in proxima supra illam *nempe in* C per Vocem Ut; & in proxima infra illam, *nempe in A* ordine retrogrado per vocem La initium sumit.



Vocatur autem Permanens & servum quod in omnibus Systematibus manet, & vocum in suis Clavibus permutatione utriq; ex primariis, tam Duro quam Molli Hexachordo inservit.

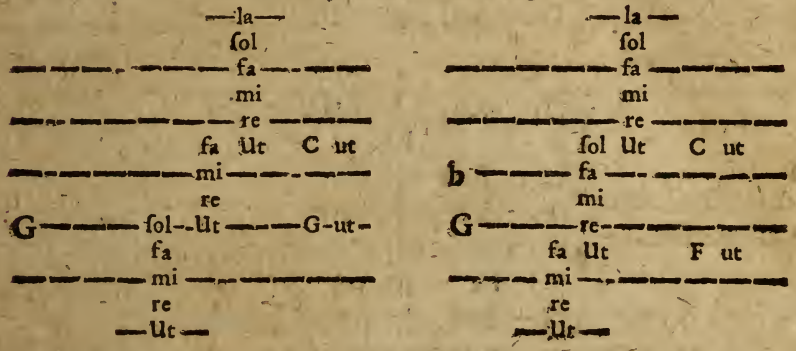
Quando enim voces Primarii alicujus Hexachordi ad exprimendos sonos tam ascendentes quàm descendentes non sufficiunt, id est, quando Cantus ultra La *vel* Ut *excurrit,* mutatio *vocum per unisonum est instituenda, id est, ad Hexachordum Servum seu Permanens mox accedendum, quod in utroq; Cantu perpetuò idem manet:*

Sic vice

Sic vice versa: Qvando Voces Hexachordi permanentis non sufficiunt, Primarium aliqvod est arripienaum.

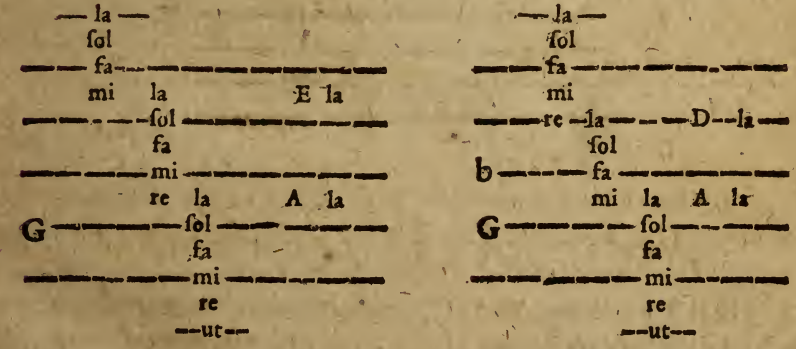
MUTATIO verò ista & conjunctio Vocum per Unisonum fit Cantu ascendente per Vocem Ut in tribus signatis Clavibus GFC, & qvidem

In Cantu ♮ Duri in G & C.
In Cantu ♭ Mollis in F



Cantu verò descendente fit mutatio per vocem La,

In Cantu ♮ Duri in E & A.
In Cantu ♭ Mollis in D



Qvas tandem Voces qvælibet Clavis in se contineat, ex seqventi utriusq; Cantus Scalâ patebit:

C Desi-

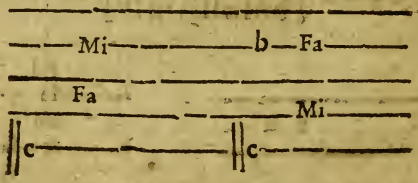
Scala in Cantu ♮ duri.

	Desc:		Ascendendo.
A	La		Re
♮		Mi	
C	Fa		Ut
D	Sol		Re
E	La		Mi
F		Fa	
G	Sol		Ut

Scala in Cantu B mollis.

	Desc:		Asc:
A	La		Mi
B		Fa	
C	Sol		Ut
D	La		Re
E		Mi	
F	Fa		Ut
G	Sol		Re

N. *In Cantu Duro ♮ habet Mi, & F Fa, voces non mutandas: In Cantu verò Molli B habet Fa & E, Mi.*



CAPUT IV.

De

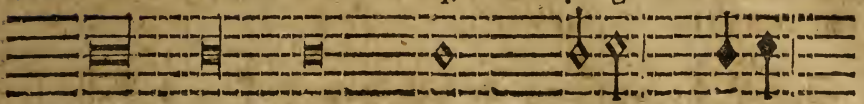
FIGURIS SIVE SONORUM SIGNIS.

SONUS cum nec chartæ inscribi, nec mente semper ab homine servari qveat, necesse est certis repræsentetur Signis ac Figuris.

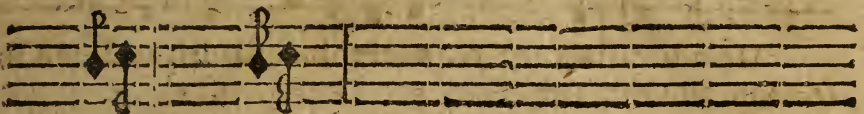
Signa illa sunt Notæ & Pausæ: NOTÆ signant Soni præsentis & positivi moram: PAUSÆ absentis & privativi.

Notæ

Notæ ſunt octo, hacq; Forma pinguntur:



Maxima Longa Brevis Semibrevis Minima Semiminima



Fuſa Semifuſa.

Valor earum hic eſt:

Maxima, Longa, Brevis } valet tactibus { Octo, Qvatuor, Duobus.

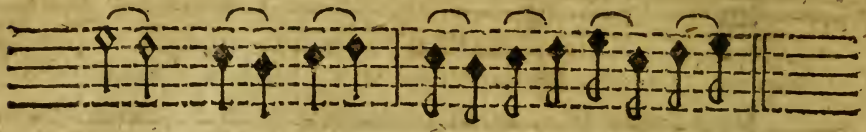
Semibrevis uno tactu menſuratur.

Minimæ, Semiminimæ, Fuſæ, Semifuſæ } uno tactu menſurantur { Duo, Qvatuor, Octo, Sedecim.

A Muſicis Inſtrumentalibus, præſertim Organiſtis hunc in modum ſignatur Notularum valor:

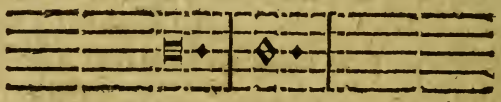
Ligaturas (ſive Notas ligatas) *qvod attinet, unicam ſemibrevium* *retinent Muſici hodierni. Cætera omnia veterum Monſtra Notularum eſſe ſemovenda & abolenda ex ſcriptis tam noſtratum qvod Italorum palam eſt, Dici enim neqvit qvam detrimentosè intra proxima ſecula inſignis hiſce intricatis & non neceſſariis delilarint veteres Muſici verè ἄμουσοι. Illarum autem loco, unius Syllabæ extendendæ, & per plures Notas protrahendæ gratiâ uſurpandam eſſe virgulam hanc* ⌣, *ſaniores hodierni ſeculi Muſici tam noſtrates qvàm*

Itali ſtatuunt, idqvod etiam in Notulis minoribus, Minimis, Semiminimis, Fuſis *fieri poteſt.*



Deinde variantur NOTÆ interdum Valoris auctione, interdum diminutione.

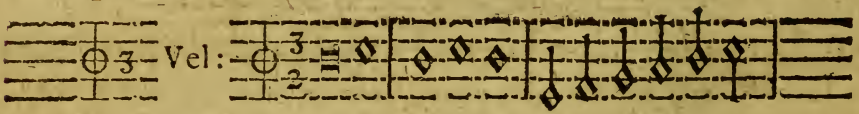
VALORIS AUCTIONE variantur appoſito puncto, præcedentis enim Notulæ valorem dimidia parte auget. Ut Poſitus poſt Brevem addit unum tactum. Poſitus poſt Semibrevem addit dimidiam tactus partem. Et ſic porro.



DIMINUUNTUR Notæ in proportionibus, qvarum duo genera hodierno ſeculo uſus adhuc recipit, Triplam nimirum & Sesqvialteram.

TRIPLA proportio eſt, qvando Brevis cum Semibrevi: aut tres Notæ Semibreves: Aut ſex Minimæ, aut aliæ his valore correſpondentes uni tactui accommodantur.

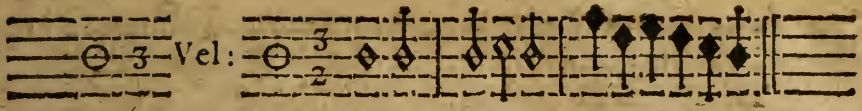
Hujus ſignum eſt Circulus integer cum linea, cui numerus ternarius aut ſolus, aut binario ſuperſcriptus adjicitur, hoc modo:



SESQUIALTERA eſt, qvæ aut Semibrevem cum Minima: aut tres minimas: aut ſex Semiminimas, aut alias his æqvivalentes, uno menſurat tactu.

Hujus ſignum eſt circulus integer abſq; linea, cui itidem numerus Ternarius aut ſolus, aut binario ſuperſcriptus adhæret, hoc modo:

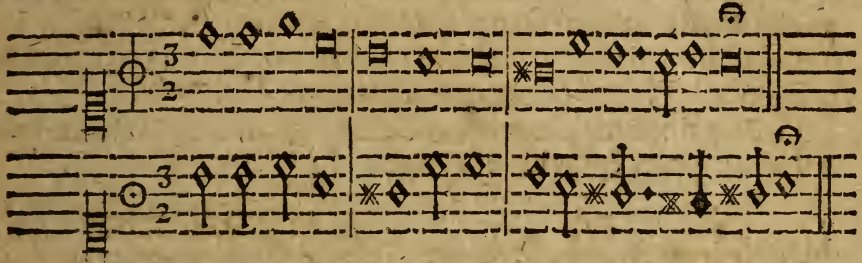
OB-



OBSERVATIONES.

I.

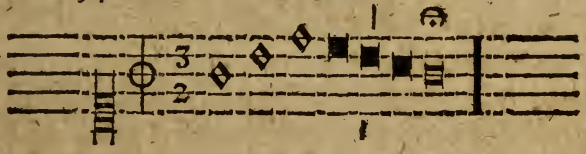
Qvando in Proportione Tripla duæ breves ▭ ▭. Aut in Sesqvialtera duæ Semibreves ○ ○ Seinvicem seqvuntur, prior propter seqventem ejusdem valoris Notam vel Pausam integro tactu mensuratur.



Recentiores verò Musici hoc non observant, sed semper Punctum ad Brevem ▭. in Tripla: & ad Semibrevem ○. in sesqvialtera adscribunt.

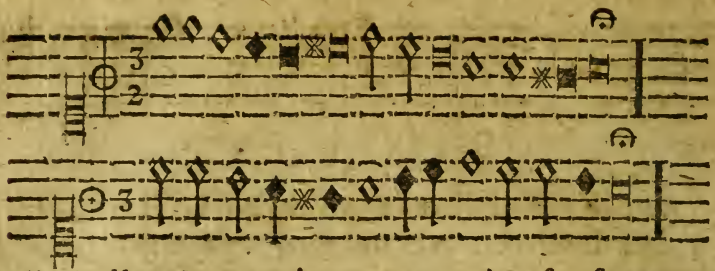
2.

Qvando tres breves denigratæ in Tripla sese mutuò seqvuntur, nulla perficitur, sed omnes ad duos solummodo tactus exprimuntur, inq; media tactus separatur.



3.

Qvando in Tripla proportione Semibrevis Brevem: Aut in sesqvialtera Minima Semibrevem in depressione tactus præcedit, vel amba, vel sola ultima denigratur.

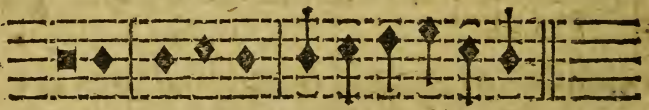


Aliud adhuc Proportionum genus in usu est, verum cum præcedentibus fermè idem, nisi qvod Notulas habeat denigratas & plus agilitatis conferat, videlicet

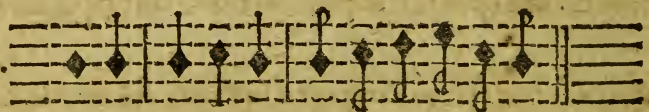
HEMIOLA
Major & Minor.

Hemiola major nihil aliud est, qvam Tripla: Minor nihil aliud qvam Sesqvialtera Proportio.

Major.



Miuor.



Signa utriusq; Hemiolæ eadem sunt, qvæ Triplæ & Sesqvialteræ, hoc saltem observato, qvod sæpe absq; ullo externo signo notentur, Solâ Notarum nigredine.

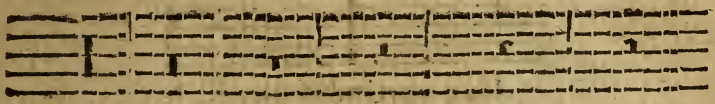
N. *Licet qvidam Musici in ea sint opinione Sesqvialteram, & in Hemiola Notulas denigratas abolendas esse, cum & hæ, & si qvæ aliæ hujus generis sint, per unicam Triplam exprimi possint: Tamen incommodè fieri haud dixero, commodioris si distinctionis ergò in gratiam canentium certis relinqvantur Cantionum generibus: Tripla videlicet in Motetis & Concertis; Sesqvialtera in Madrigalibus, præsertim autem in Galliardis, Courrantis, Voltis, & aliis id generis Cantionibus, in qvibus celeriori tactu necessario opus est, retineatur. Hemiolas verò ubi sensus verborum hoc reqvirere, & crebra variorum signorum*

gnorum interpositio Cantum interturbare & confundere videtur, hic usurpari posse puto

Tantum de Notis.

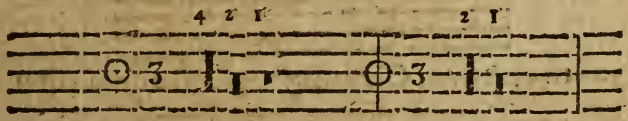
DE PAUSIS.

PAUSÆ silentii moram designantes tot sunt, qvot Notæ, qvibus etiam valore respondent. Excepta Maxima cujus loco duæ Longæ ponuntnr: & Semifusa, qvæ vix usum aliqvem habet.



Longa. Brevis. Semibr: Minima. Semiminima. Fusa.

In Proportione Sesqvialtera integrum retinent valorem: In Tripla vero dimidium.



Immiscentur autem harmoniæ 1. Distinctionis gratiâ. Nam Oratio, sive Textus Musicus, ut in sequentibus dicetur, ex Periodis, Colis, & Commatis constat. Omnia autem textus membra pari vocum Multitudine & Qvantitate representanda non sunt, sed qvædam voces interdum qviescant, qvò textus eò melius intelligatur, distinguatur, & auribus dilucidior offeratur.

2. Respirationis gratiâ. Nam cum Spiritus hominis infinitus non sit, nec anhelitus in immensum continuari possit, inserendæ sunt conveniente loco Pausæ, ut respiratione facta, & resumptis viribus paratiores qvi canunt, ad cetera, qvæ supersunt exprimenda, reddantur.

3. Ut in Fugis constituendis & fingendis aliqvæ voces per istas detineantur, donec conveniente loco & concessis gradibus sequi possint. (de qvibus suo loco).

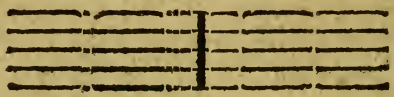
Hic notandum qvoq; venit, sæpe in Cantionibus adhiberi silentium generale in omnibus vocibus simul attentionis plerumq;

plerumq; gratiâ, qvando nimirum peculiaris aliqva Sententia, vel res nova & insolita inciderit. Item si verba consequentiam designaverint.

Fit autem 1. per Pausam in singulis vocibus appositam, id qvod etiam in fine sæpe accidere solet, sed in re perditâ.

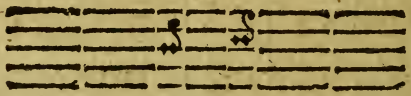
2. Per Semicirculum cum Centro, supra notam positam, hoc modo:

3. Per lineam Parallelarem per totum Systema ductam.

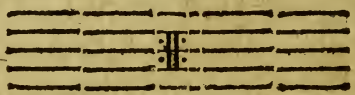


Huc pertinent qvoq;

1. Signum continuationis aliàs Custos sivè Index, primæ Notulæ locum in seqventi Systemate indicans.



2. Signum ejusdem Clausulæ repetitionem ostendens.



3. In Fugis seqventis vocis initium designans.

Et si qvæ sunt aliâ.

CAPUT V.

De

TACTU.

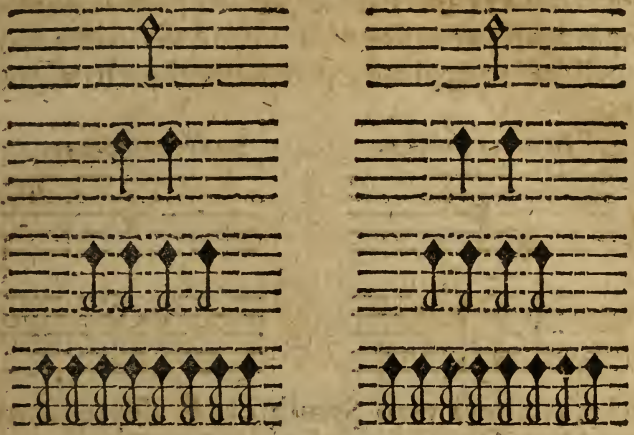
TACTUS est certa Modi, Temporis & prolationis mensura, Notularum & Pausarum qvantitatem & magnitudinem seu valorem discriminans.

Estq; duplex: Æqvalis seu Spondaicus, & Inæqvalis seu Trochaicus.

Spondaicus est, qvi in depressione & elevatione æqvalitatem

tatem ſervat, alteramq; minimam, vel alias huic valore correſpondentes deprimit: alteram elevat — —

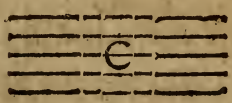
In depreſſione. *In Elevatione.*



Signum hujus tactus eſt poſt Clavem ſignatam Semicirculus vel cum linea: vel ſine linea.

Semicirculus cum linea adhibetur in iis Cantionibus, qvas Motetas Muſici apellant, & juxta Stylum Orlandi de Laſſo Notis brevibus & Semibrevibus abundant, & Tactum celeriorem reqvirunt.

Semicirculus verò ſine linea adhibetur in ijs, qvæ Semiminimis, Fuſis & Semifuſis abundant, & Tactum tardiori motu progredientem reqvirunt, ut ſunt Madrigalia, & imprimis Concerti &c.

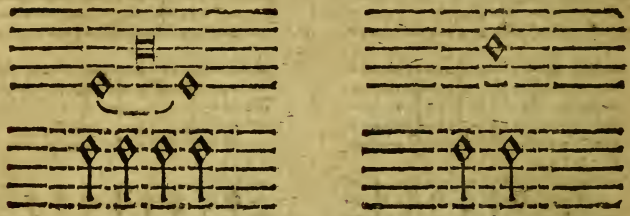


Ut ita medium inter Duo extrema ſervetur, ne tardior in illis (Motetis ſc:) *progreſſus auditorum pariat faſtidium: Aut celerior*

in his (Concertis nimirum & Madrigalibus) in Præcipitium ducat, veluti Solis eqvi Phaetontem abripuerunt, ubi currus nullas audivit habenas.

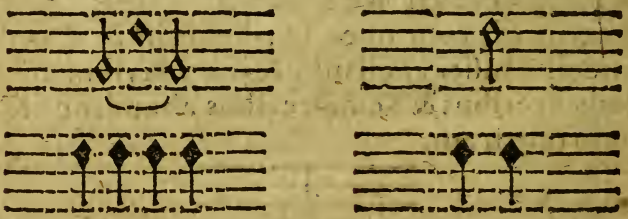
TROCHAICUS Tactus, qvi in proportionibus adhibetur, in elevatione & depressione inæqvalis est: Nam in Tripla Prop. Brevem depressioni & Semibrevem elevationi annumerat. — ∪

In depressione. *In Elevatione.*



In Sesqvialterâ verò Semibrevem depressioni: Minimam verò Elevatióni annumerat.

In depressione. *In Elevatione.*



Signa Tactus inæqvalis seu Trochaici sunt signa Proportionum, de qvibus modò dictum.

CAPUT VI.

De

INTERVALLIS.

INtervalla Musica, *præter Unisonum, qvi omnium principium & Radix*, sunt: Secunda, Tertia, Qvarta, Qvinta, Sexta, Septima, Octava.

Qvæ

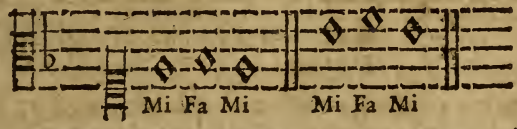
Quæ omnia & singula vel Majora *sunt vel* Minora, *ut ex Constitutione Semitonii (nempe Mi ad Fa, in continuis vocibus) quod potissimum hic observandum, apparet.*

SECUNDA est vocis à qualibet Notâ in proximam nitensio vel remissio.

Major, Tonus dicitur
Minor, Semitonium.

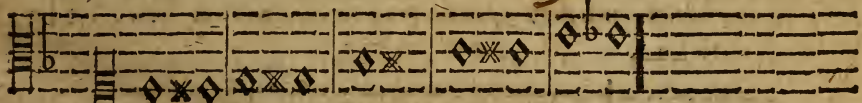
Semitonium *vocatur distantia illa, quæ incidit inter Mi & Fa, vel in proximis duabus propinqvis Clavibus immediatè sequentibus & dicitur* Semitonium minus, *qvod vel* Naturale *est vel* Fictum.

Naturale *propriè & regulariter incidit inter* Mi & Fa *continuas voces, in continuis Clavibus, Hoc modo:*

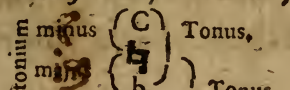


Fictum *est qvod impropriè inter Cæteras voces incidit, & hoc signo* ♯ *qvod diesin Musici vocant, indicari solet.*

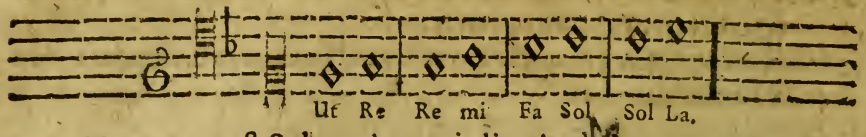
Vel in una Clave (id est in una eademq; lineâ, vel in uno eodemq; spatio) *signo tamen Crucis* ♯ *vel* ♮ *Qvadrati vel* b *rotundi distinctâ, & dicitur* Semitonium minus.



TONUS *dicitur distantia illa, qvæ incidit inter cæteras voces proximas duo Semitonia in se complectentes,* Majus & Minus.



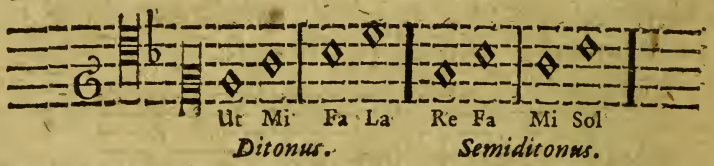
Species *in qvolibet* Hexachordo *habet qvatuor:* Ut Re, Re Mi, Fa Sol, Sol La.



TERTIA est Saltus, à qvavis lineâ ad alteram: vel à qvovis spatio ad proximum.

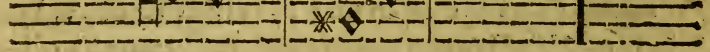
Major Ditonus *dicitur, qvia constat duobus Tonis. Cujus species sunt:* Ut Mi, Fa La.

Minor Semiditonus *qvia constat Tono ac Semitonio, ejus species sunt:* Re Fa, Mi Sol.

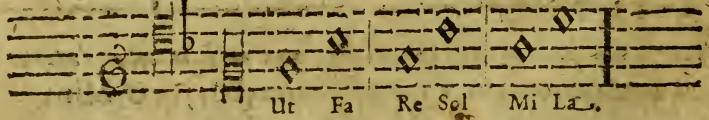


QVARTA est Intervallum à qvavis lineâ in alterum spatium: aut à qvolibet spatio in alteram lineam. *Gracis dicitur διὰ τεσσάρων, qvia qvatuor continet Claves.*

Major Tritonus *dicitur, qvia constat tribus tonis. Et est Intervallum à* Mi *ad* Fa, *vel à* Fa *ad* Mi *per qvartam.*



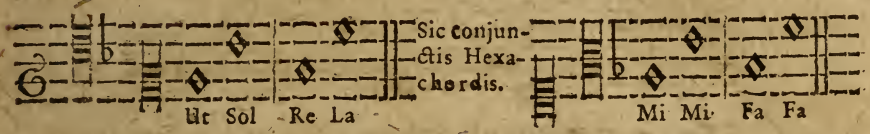
Minor duobus tonis ac Semitonio constat. Ejus species in qvolibet Hexachordo sunt tres, juxta tria Semitoniorum loca: Ut Fa: Re Sol, Mi La.



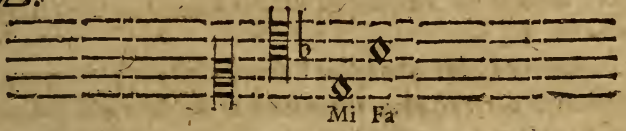
QVINTA est vocis Saltus à qvavis lineâ in Tertiam: aut qvovis

qvovis Spatio in Tertium, sursum vel deorsum. *Græcis* Διὰ πέντε *dicitur, qvia voces continet* Qvinq.

Major tribus Tonis ac Semitonio constat, cujus in uno Hexachordo tantum duæ sunt species: Ut Sol, Re La. *Ex conjunctione verò Hexachordorum adhuc duæ aliæ accedunt species nimirum* Mi Mi: Fa Fa.

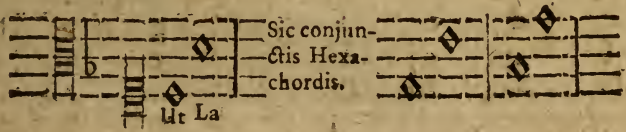


Minor Semidiapente *dicitur, & est Saltus à* Mi *ad* Fa *per Qvintam.*



SEXTA est Intervallum à qvavis lineâ in tertium Spatium: vel â qvovis Spatio in tertiam lineam.

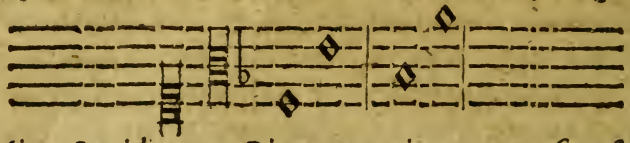
Major constat Tono cum διὰ πέντε *speciem tantum unicam in uno Hexachordo habet, conjunctis verò Hexachordis aliæ adhuc duæ proveniunt species hoc modo:*



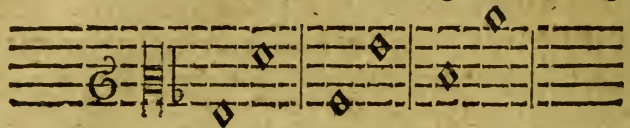
Minor constat Semitonio cum διὰ πέντε, *cujus species ex Conjunctione Hexachordorum duorum proveniunt tres hoc modo:*

SEPTIMA est Intervallum à qvavis lineâ in qvartam: aut qvovis Spatio in Qvartum, *sed minus usitatum.*

Major constat Ditono ac Diapente, cujus duæ sunt species.



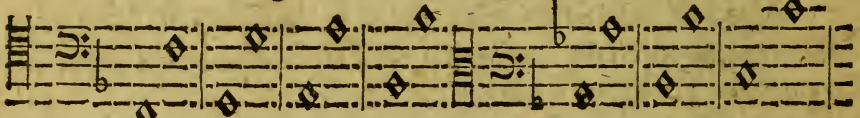
Minor Semiditono ac Diapente, cujus qvatuor sunt species:



OCTAVA tandem est Saltus à Clave qvadam in Octavam naturâ sibi similem, constans certâ Qvintâ & Qvartâ.

Græcis dicitur διὰ πασῶν (id est per omnes, scilicet voces & Claves essentiales.)

Species *tot habet qvot sunt Claves septem nimirum: Qvælibet enim Clavis à se per reliqvas intermedias ad sui naturâ similem integram complet Octavam, & qvicqvid ultra has septem Claves est, in priora recedit. Hinc regula:* De Octavis idem est judicium.



♮ *Dur:*	c	d	e	f	g	a	♮
♭ *Moll:*	f	g	a	b	c	d	e
	Ut	*Re*	*Mi*	*Fa*	*Sol*	*La*	
					Ut	*Re*	*Mi*

Tantum de Sono simplici, seu Monade Musica. Seqvitur Sonus Compositus, videlicet Dyas & Trias Musica.

CAPUT VII.

De *SONO COMPOSITO, & in specie de DYADE MUSICA.*

Sonus

SOnus Compositus ex simplicibus *(scil: Sonis seu Monadibus Musicis)* inter se conjunctis & crasitudine maximè differentibus coalescit, & producit vel

Harmoniam, Consonantiam
Vel
Anarmoniam, Disonantiam.

HARMONIA oritur ex sonis gravibus & acutis congruæ suæ crasitudinis Proportione commixtis, ac inter se unitis, grata auditui.

ANARMONIA disonantia oritur ex sonis gravibus & acutis incongruæ suæ crasitudinis proportione coactis, molesta auditui.

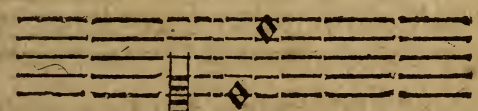
Utraq; autem pars ex simplicibus Sonis, seu Monadibus Musicis est Composita vel Imperfectè, & vocari potest juxta Lippium *Dyas* Musica: vel perfectè & vocari potest *Trias* Musica.

DE DYADE MUSICA.

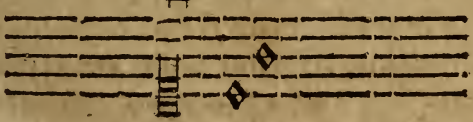
DYAS Musica ex duobus Sonis crasitudine diversis conflatur, & qvidem ex consonis consonans seu harmonica ex disonis disonans, seu Anarmonica, qvarum utraq; vel Simplex est, vel Composita.

Dyades Simplices Consonantes sunt septem intervalla, ista simplicia proportionibus convenientibus constantia, qvorum duo extremi soni coëunt promptè simul auditui svaviter.

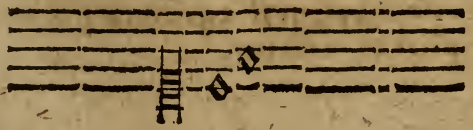
Prima Dyas consonans est OCTAVA



2. QVINTA



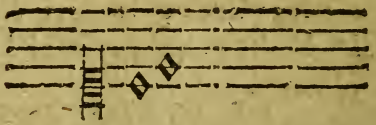
3. QVARTA.



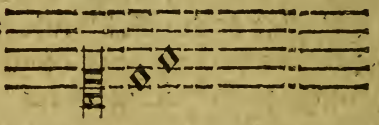
Rejici-

Rejicitur à qvibusdam ex numero Consonantiarum Qvarta, sed minus rectè. Etsi enim per se & absolutè posita non adhibeatur in condenda harmonia, conjuncta tamen cum aliis Intervallis parit consonantiam, ut si adjiciatur ad Qvintam fit Octava: Si ad Ditonum vel Semiditonum fit Sexta major & minor. Nihil autem qvod in Intervallis pluriumproportionum consonat, per se & absolutè dissonare potest, id qvod etiam apparet in Instrumentis Musicis, utpotè in Testudine, Viola di Gambe, & aliis, in qvibus si chordæ hoc Intervallo distantes exactè juxta proportiones veras intendantur, nulla dissonantia auditur, sed cum svavitate qvadam amboSoni aures ingrediuntur. Neqvaqvam igitur ex numero consonantiarum rejicienda est Qvarta, sed propter usum, qvem habet in constituendâ harmonia maximum, si dextrè adhibeatur, recipienda, etiamsi svavitate & perfectione reliqvis modo dictis cedat.

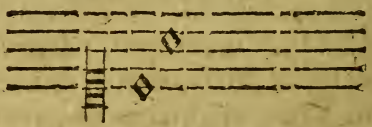
4. Est DITONUS seu Tertiâ major.



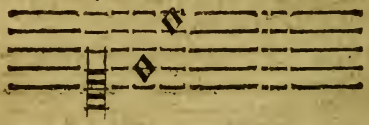
5. Est SEMIDITONUS seu Tertia minor.



6. Est SEXTA MAJOR.



7. Est SEXTA MINOR.



Ordo hic est Perfectionis. Etsi enim qvælibet consonantia simplex suo in gradu sit perfecta, respectu tamen alterius vel perfectior vel Imperfectior existit, ita qvidem ut perfectissima & Prima sit OCTAVA (*unisonus compositus*) utpote qvæ summâ suâ perfectione qvasi æqvisonare & unisonare post unisonum simplicem audiatur.

Post

Post hanc QVINTA Perfectione sua consonare gratissimo, firmissio & masculo tinnitu:

Tum QVARTA etiam graviori tinnitu consonare:

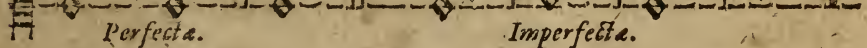
Post hanc DITONUS dulci Imperfectione concinnere alacrius, vegetius, vivacius:

Porro SEMIDITONUS svavi qvoq; Imperfectione concinnere mollius, remissius tristius:

Deinde SEXTA MAJOR sua imperfectione circumsonare qvasi altius & lætius:

SEXTA deniq; MINOR sic etiam circumsonare demissius, mollius, Langvidius ad varios ciendū affectus audiantur.

Unde tres istæ priores consonantiæ Octava, Qvinta, Qvarta (*qvibus etiam adjungitur Æqvisonus seu Unisonus, propterea qvod nihil magis consonum & perfectum in sonis esse possit, qvam qvod respectu sui unum est, & in æqvalitatis ratione continetur*) vulgariter PERFECTÆ: Posteriores qvatuor Ditonus, Semiditonus, Sexta major, Sexta minor IMPERFECTÆ nominantur, qvia concentum edunt, in qvo nec harmonia nec auditus acqviescere potest, ne qvid ulterius, qvod perfectius esset, desideraret.



Perfectæ. *Imperfectæ.*

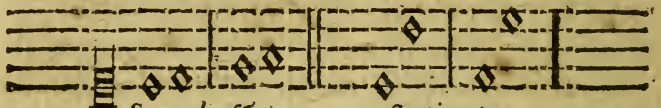
Dyades Simplices dissonantes sunt reliqva Intervalla simplicia, qvæ proportionibus disconvenientibus continentur, qvorumq; soni extremi ægrè coeunt simul auditui molestè.

Multum refert, inqvit Sethus Calvisius, ut dissonantiæ Melopœo rectè sint cognitæ, non tantum ut vitari possint, ne temere, tanqvam consona Intervalla consonantius misceantur: Sed etiam ut certis locis harmoniâ id reqvirente usurpentur, & qvidem primò ut ab Intervallo ad Intervallum commodius, & absq; hiatu progredi possimus. Deinde ut harmonia, si sententia textus id reqvirat, exasperetur, &

Tertio, ut tota harmonia iisdem varietur & exornetur. Nam etsi harmonia potissimùm & principaliter fit ex Consonantiis, tamen cum solæ consonantiæ, id quod in rerum similitudine fieri solet, satietatem pariant, dissonantius mixtis tædium hoc levatur, & quæ sequuntur consonantiæ suaviores & auditui gratiores redduntur, quemadmodum post tenebras lux, & post amarum dulce magis delectare consuevit.

Quæ dissonant verò Dyades, vel *per se* & *absolutè* dissonant, vel *per Accidens*.

PER SE & ABSOLUTÈ dissonant, Secunda *(tàm Tonus quàm Semitonium)* & Septima.

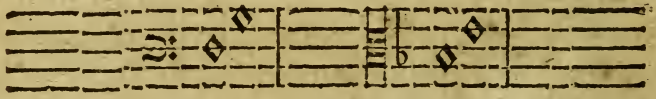


Dyades PER ACCIDENS dissonantes sunt Intervalla, quæ primâ fronte quidem à Consonantiis non discrepant, eosdem enim linearum locos & Spatiorum, ut consonantiæ solent, in Notulis occupant. Verum cum vel Semitonio minore *abundent* vel *deficiant* Anarmoniam sive dissonantiam pariunt.

Quæ abundant Semitonio *Superflua* dicuntur Intervalla: Quæ deficiunt *Diminutæ*.

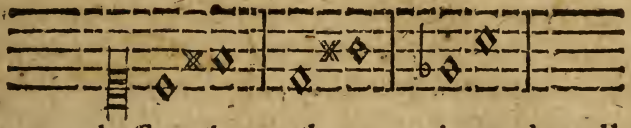
Sic QVARTA fit *superflua*, qvando Semitonio addito tres Toni conjunguntur *(inde Tritonus appellatur)* qvod fit vel *Ordinariè* vel *Extraordinariè*.

Ordinariè fit, qvando sursum progredior ex clave F in ♮ qvadratum sive in h, ut à Musicis Instrumentalibus appellatur: aut à b rotundo in e hoc modo:

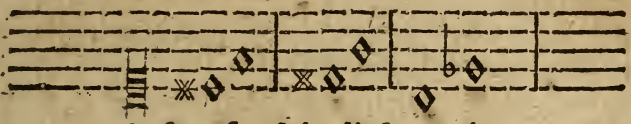


Extraordinariè fit Qvarta superflua, qvando supremæ Notulæ in prima & secunda specie ♯ cancellatum: aut infimæ in tertia specie b rotundum additur.

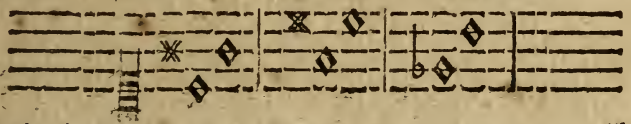
Sic



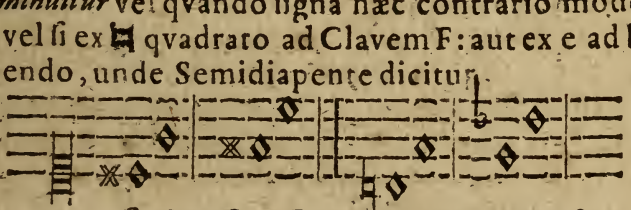
Sic qvando ſigna hæc ♯ b contrario modo collocantur, ♯ cancellatum nimirum ad infimam Notulam : b rotundum verò ad ſupremam, *diminuitur* Qvarta ſemitonio minore, unde Semidiatesſaron vel Qvarta Diminuta appellatur.



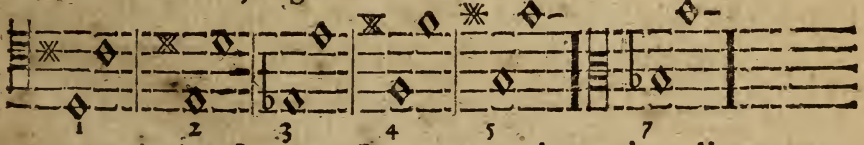
QVINTA fit *ſuperflua* & in diſſonantiam mutatur, ſi Primæ, aut Qvartæ ſpeciei ♯ cancellatum ſuperiori loco : vel tertiæ ſpeciei b rotundum inferiori loco addatur.



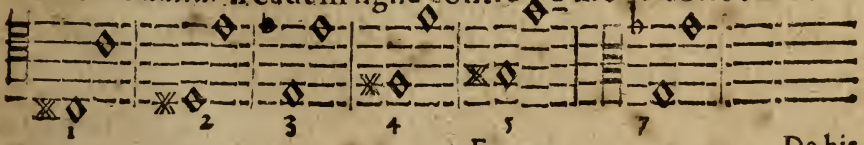
Diminuitur vel qvando ſigna hæc contrario modo collocantur: vel ſi ex ♮ qvadrato ad Clavem F: aut ex e ad b rotundum aſcendo, unde Semidiapente dicitur.



OCTAVA ſit *ſuperflua*, ſi tertiæ aut ſeptimæ ſpeciei b rotundum inferiori loco: aut reliqvis ſpeciebus ♯ cancellatum ſuperiori loco adjungatur.



Diminuitur ſi eadem ſigna contrario modo collocantur.



De his Disonantiis per Accidens communis Musicorum Regula in harmonia constituenda habetur, qvod non sit collocandum MI contra FA in Consonantiis, qvas vulgo perfectas nominat.

DYADES COMPOSITÆ ex simplicibus, & qvidem Consonantes ex Consonantibus: Disonantes ex Disonantibus, imitantur naturam simplicium juxta notissimum axioma: De Octavis est idem & simile judicium.

CAPUT VIII.

De *TRIADE MUSICA.*

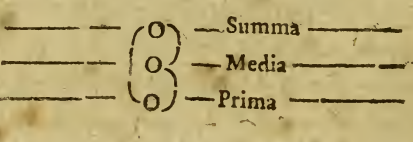
TRIAS MUSICA ex tribus Sonis & totidem Dyadibus constat, & qvidem ex Consonis Consonans seu Harmonica ex Disonis Disonans, seu Anarmonica.

Utraq; Trias Musica (*harmonica nimirum & Anarmonica*) iterum vel simpliciter consideratur vel compositè.

Trias harmonica simplex constat tribus Sonis seu Monadibus & totidem Dyadibus, omnibus in tota & singulis inter se simul svavissimè concinentibus.

Soni tres seu Monades constituentes tres istas Dyades Harmonicas, & Triadem harmonicam sunt 1. *Duæ extremæ*, scilicet prima seu Infima, & ultima seu summa ab illa genita, distantes à se invicem per Qvintam.

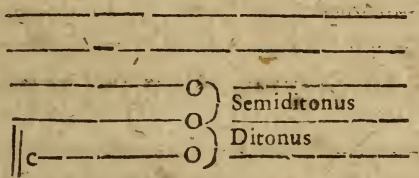
Deinde est una *Media* duas illas extremas perfecto, masculoq; tinnitu conspirantes, leniori suâ dulcedine conjungens, ex iisdem procedens interveniendo & distando ab illarum una per Ditonum: ab altera per Semiditonum hoc modo:



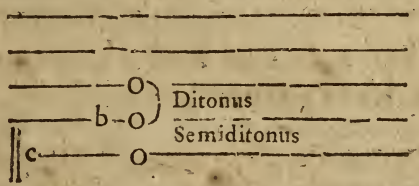
Trinitas

Trinitas hæc harmonica vera ac recta radix Unitrisona, est omnis perfectissimæ & plenissimæ harmoniæ, qvæ dari in mundo potest, sonorum etiam mille & millies mille, qvi tamen omnes ad unam hujus Triadis partem sive in unisono simplici sive composito *(& Octava)* referri posse debent; Magni istius mysterii divinæ solum adorandæ unitrinitatis, imago & umbra an ulla luculentior in mundo esse possit, nescio.

Radix hæc Unitrisona *(non qvidem ratione extremarum in proportionalitate immotarum, sed ratione mediæ per Semitonium minus mutatæ)* duplex est: Alia naturalior, perfectior, Nobilior, & svavior, habens Ditonum infra Semiditonum, *(cujus media per vocem Mi vel qvasi Mi exprimenda.)*

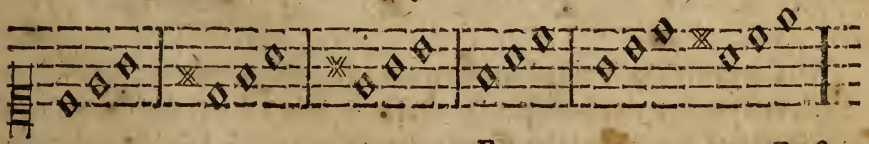


Alia Imperfectior & mollior habens Ditonum supra Semiditonum, *(cujus media per vocem Fa, vel qvasi Fa, exprimenda.*

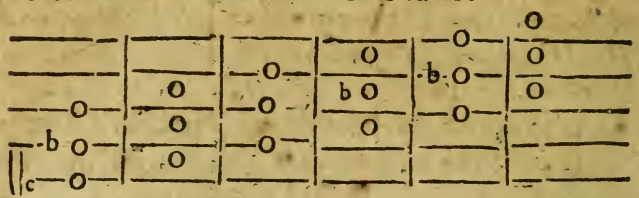


Utraq; trias harmonica suas habet species, tum nativas, tum per Chromata fictiles.

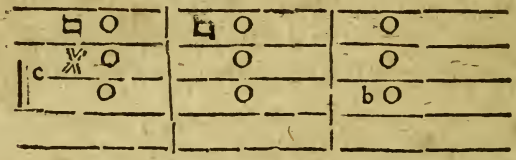
Prioris & Naturalioris species nativæ & fictiles sunt hæ:



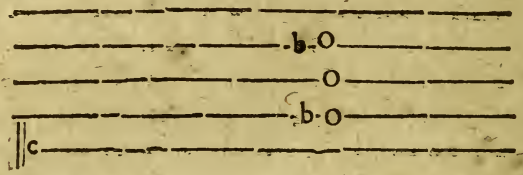
Posterioris verò & molliioris sunt:



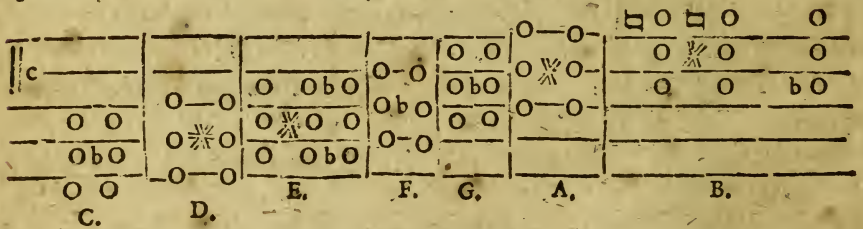
Hisce adjiciuntur adhuc aliæ Species Triadis utriusq; harmonicæ provenientes 1. ex Clave principe b vel Qvadrato ⊏, supremâ extremarum per Semitonium elevatâ: Vel ex b Rotundo.



2. Ex Clave E ambabus extremis per Semitonium depressis hoc modo:



Species usitatæ Triadis harmonicæ tam naturalioris, qvam mollioris, Nativæ & per Chromata fictiles:



Composita Trias harmonica est, cujus partes sibi invicem vel vicinæ, vel dispersæ Octavis suis ad variam magis & pleniorem harmoniam producendam auctæ & multiplicatæ sunt.

sunt. Ubi diligenter attẽdendum, ne soni nimium distrahãtur, & disjungantur, concentus enim evanescit, & qvasi Anarmoniam parit. Unde regula apud Musicos orta: *Qvo Soni sunt propinqviores eò sunt svaviores.*

Tolerari tamen possunt longè disjunctæ consonantiæ, qvando medios sonos receperint, non ex multis sonis consonantibus concentus tolerabilis efficitur.

In augendis verò & multiplicandis Triadis partibus repetenda est 1. Infima. 2. Suprema seu Ultima. 3. Deniq; media, sed rarissimè & vix, qvæ dispositio Trinitatis harmonicæ omnium naturalissima, gratissima, & efficacissima erit.

Et tantum etiam de Triade Musica, atq; adeò de omni materia cantionis harmonicæ, cui jam debita Imponenda venit Forma.

CAPUT IX.

De
FORMA CANTIONIS HARMONICÆ,
& in specie
De TEXTU.

FORMA Cantionis harmonicæ in artificiosâ & prudente Dispositione & Conjunctione Monadum Dyadum, & Triadum, juxta textum connexarum, & compositarum consistit.

TEXTUS igitur Musicus sive Oratio dat animam qvasi cantioni harmonicæ. *Nam etsi harmonia nuda, scienter & peritè â Musicis Instrumentalibus tractata, plurimam in affectibus excitandis exercet potentiam: Tamen si vox humana accesserit, qvæ sententiam aliqvam insignem numeris harmonicis expressam simul accinat, concentus propter duplicem, qvam & harmonia & sententia aliqva præclara gignit delectationem, multò erit mirabilior, augustior, auribus q; pariter atq; animo acceptabilior.*

Continet autem Textus duo Res & verba.

RES possunt esse omnes divinæ & humanæ, qvarum naturam, vim, & conditionem prudens artifex primùm diligenter

ter perpendat, examinet, qvibusq; Sonis & Intervallis harmoniam convenientem formare & exprimere possit, omni studio inqvirat.

Res enim gravis, difficilis, silentium, descensus &c. longis & profundis sonis exprimantur, Levis contra brevibus & acutis:

Tristis res, timor, Planctus Suspiria, materia funebris &c, tardis & langvidis:

Dura asperis: Læta, vegetis & citis: Altitudo, Clamor accutioribus sonis exprimantur.

In Interitu & silentio interdum omnes voces silent. &c.

VERBA possunt esse qvælibet, potissimum autem eligenda sunt rebus similia, æqvata & congruentia, earumq; naturam & vim apprimè referentia sive absq;: sive cum metro certo Poëtico.

In qvibus duo potissimum spectanda sunt: *Distinctio*; & *Syllabarum accentus*.

VERBA distinguntur *Periodis*, *Colis Commatis*.

HARMONIA verò *clausulis formalibus* & *Pausis*.

Sic PERIODUS distinguitur *Clausulis primariis* cujuslibet Modi propriis, *(de qvibus infra plura.)*

COLON *Secundariis*: COMMA plerumq; *Tertiariis* & *Peregrinis*.

PAUSIS distinguntur verba hunc in modum, ut in Periodis & Colis majores inserantur: In Commatis verò minores. *Sententiam autem incompletam pausæ dividere non debent, sed eò usq; progressus modulationis est continuandus donec textus legitimè distingvatur vel Periodis, Colis vel Commatis.*

Porrò in applicatione textus ad Notulas observandi sunt ACCENTUS Syllabarum & proprietates. Nam non conceditur, ut brevis aliqva Syllaba modulationis ascensu, aut Figura majore attollatur: Vel contra longa Syllaba modulationis descensu, aut Figura minore deprimatur. Pari enim ratione peccat, tam qvi breves Syllabas producit, tam qvi longas corripit.

ripit. Sic etiam nulla Syllaba brevis apta est, ut per multas Notulas trahatur, sed Solummodò longæ.

CAPUT X.

De

MELODIIS QVATUOR PRINCIPALIBUS.

EX melodiis aliqvot per Dyades & Triades ritè dispositis fit Compositio Cantilenæ actu harmonicæ. MELODIÆ autem variæ hodierno seculo in una cantilena adhibentur, interdum tres, qvatuor, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20. & plures pro libitu & discretione Artificis.

Principales tamen & radicales tantum qvatuor sunt: *Duæ extremæ* gravissima BASSUS: Acutissima DISCANTUS *(Ital: Soprano.)* Et *duæ intermediæ*, una vicinior Basso, TENOR Altera Discanto, ALTUS.

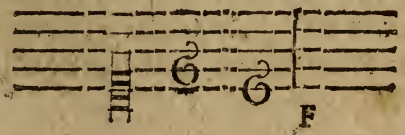
Harum natura est ut omnes qvidem modulationem bellam, volubilem, & elegantem, non hiulcam aut asperam ament: Maximè tamen Basi melodia est *Fundamentalis*, lentiorem motum, ampliorem ambitum, & Intervalla majora exoptans, cæterasq; melodias sustentans, roborans & augens.

Tenoris & Discanti *(qvorum elegans vicissitudo) principalis* sive *Regalis*, Modum μεγαλοπρεπῆ & apparatu qvodam certis clausulis & proprio loco ostendens.

Alti deniq; melodia est *explementalis* progressu lætiore & elegantiore toti harmoniæ svaviratem & perfectionem concilians.

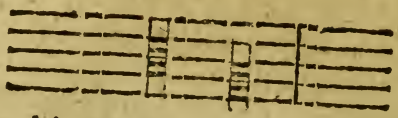
Discernuntur *(melodiæ)* diversâ clavium signatarum collocatione hunc in modum:

Discantus habet Clavem signatam vel C in prima linea: vel G in secunda, rarò *(& vix, nisi in Musica Instrumentali)* G in prima linea.

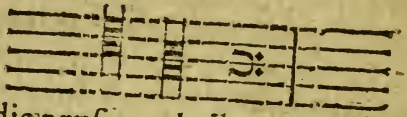


Alti

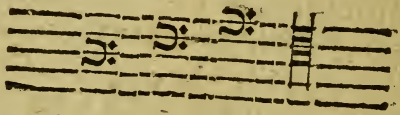
Alti melodia habet signatam Clavem C. vel in tertia vel in secunda linea.



Tenoris, C vel in qvarta, vel in tertia: Interdum etiam F in tertia linea habet.



Basi melodia præfixam habet Clavem signatam F vel in tertia: vel in qvarta: vel in qvinta linea. Interdum C in qvarta, hoc modo:



Cum verò non ad cujusvis arbitrium modulationem extra concessos limites vagabundam instituere liceat, sed secundum aliqvem ex duodecim Modis, operæ pretium me facturum arbitror, si pulcherrimam illam Modorum Musicalium doctrinam cæteris in conjungendis melodiis scitu necessariis præfigam. Concentus enim nullo incluſus certo Modo inanis est strepitus, & absq; judicio depromptus sonus, qvi auribus in scientiâ Musicâ delicatis plus tædii qvam delectationis & suavitatis affert.

CAPUT XI.

De

MODIS MUSICIS.

MODUS Musicus nihil aliud est, qvam certa Regula, juxta qvam omnis cantio harmonica (*alioqvi valdè ammpla & vaga futura*) constringitur, & certis Triadis harmonicæ limitibus ac finibus in Octavæ, harmonicè vel Arithmeticè mediatæ circulo sive ambitu continetur, & ita ab exordio

exordio per medium, ad finem usq; justè procedit, ad unius textus virtutem prudenter & artificiosè exponendam, & auditoribus imprimendam cum debitâ affectuum moderatione.

Modi, juxta septem διὰ πασῶν species (*ex quibus originem ducunt*) erunt septem. Verùm qvia cujuslibet διὰ πασῶν speciei Propria Trias harmonica propter inversam Qvartæ dispositionem duos admittat Modos, *qvatuordecim* pradibunt, ex qvibus duo ultimi propter falsam Qvintam & Qvartam rejiciuntur.

De ordine eorum iucidit qvæstio, qvidam enim Dorium primo loco collocant, sed propter omnem rationem. Qvidam Æolium, utpote qvi ex prima clave Musicali A oritur.

Verùm Naturalissimum & convenientissimum esse ordinem, si primum locum obtineat iste Modus, qvi oritur ex prima διὰ πασῶν Speciè *C c*: & ex prima διὰ πέντε Specie *C g*: & ex prima Triadis harmonicæ Specie *C e g*, Jonicus nimirum cum suo Hypojonico, testantur 1. *Voces Musicales* qvæ in clave C (*Regularis Systematis:*) & in F (*transpositi*) principium sumentes, secundum ordinem naturalem ad cujuslibet Modi clavem Finalem aptè qvadrant.

2. *Instrumenta Musica* (*inprimis fundamentalia*) ut Organum omnium Instrumentorum princeps: Positivum (*Ital: Organopiccolo*) Regale, Clavicymbalum & alia, qvæ ut plurimum ex Clave C in gravibus principium ducunt.

Ergò meritò primatum obtinet Jonicus cum Hypojonico. Dorius verò qvi ex secunda διὰ πασῶν specie oritur, huic succedet, & sic consequenter hoc qvo seqvitur ordine.

1. Jonicus.	2. Hypojonicus.
3. Dorius.	4. Hypodorius.
5. Phrygius.	6. Hypophrygius.
7. Lydius.	8. Hypolydius.
9. Mixolydius.	10. Hypomixolydius.

11. Æolius. 12. Hypoæolius.
13. Hyperæolius. 14. Hyperphrygius. Qvi duo ultimi, ut antea dictum, propter falsam Qvintæ & Qvartæ dispositionem rejiciuntur.

Modi hi *ratione Triadis Harminicæ*, qvam qvilibet propriam ac peculiarem habet, sunt vel *Naturaliores*, constantes Triade harmonica naturaliori: vel *Molliores* constantes Triade molliori.

NATURALIORES sunt Jonicus, Lydius, Mixolydius.
MOLLIORES, Dorius, Phrygius, Æolius.

Ratione verò *Qvartæ cum Triade harmonicâ conjungendæ* sunt vel *Authentici* & Primarii: vel *Plagales* & Secundarii. Omnis enim Melodia naturaliter in unius Octavæ circulo versatur, cui si qvid additur, vel interdum adimitur, ex licentia Musicorum fit ad textus decorum imprimis exprimendum. Ergò necesariò ad totius Octavæ Ambitum implendum Triadi harmonicæ adhuc Qvarta erit adjicienda, & qvidem vel supra vel infra.

Supra Triadem harmonicam si Qvarta ad Octavæ ambitum implendum locetur, *Authenticum* Modum & *Primarium* concentus repræsentabit.

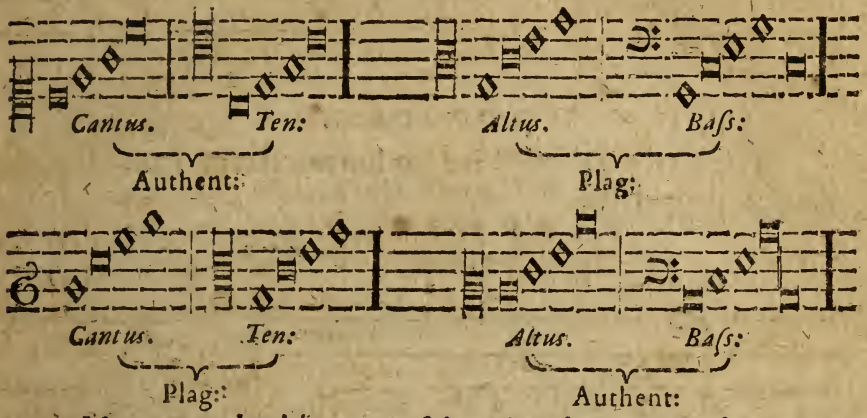
(Talis dispositio alàs dicitur harmonica, à svavitate consonantiæ.)

Infra Triadem harm: si constituatur Qvarta *Plagalem* & secundarium repræsentabit concentus, qvi ab illo non nisi subjectione differt, unde semper præfixam habet Præpositionem Græcam ὑπο.

(Talis dispositio dicitur Arithmetica, qvia sicut Arithmetici numerum majorem superiori loco: Minorem verò inferiori ponunt: Ita in hac Dispositione Qvinta superiorem: Qvarta verò Inferiorem locum occupat.)

N. Judicanda autem sunt hæc, ut plurimum ex Cantus & Tenoris constitutione. Bassus enim & Altus contrariam sibi dispo-

dispositionem semper vendicant. Ut Exempli gratia: Qvando Melodia Cantus & Tenoris constituitur in Authentico modo: Alti & Basi Plagalis Modi dispositionem reqvirit. Sic vice versa: Canto & Tenore in Plagali aliqvo Modo constituto, Bassus & Altus in Authentici Systemate constituuntur.



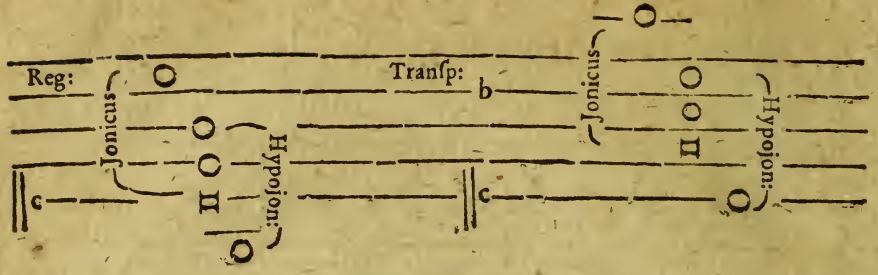
Mixtus deniq; pronascitur Modus, qvando Primarius aliqvis cum Secundario suo conjungitur, id qvod sæpissimè apud hodiernos Musicos, præsertim in plurium Vocum harmoniâ accidere solet.

Observandum hic qvoq; venit, omnes Modos naturâ sua qvidem esse ♮ Durales: Verùm necessitate urgente, præsertim in Musica instrumentali (*in Vocali enim non opus*) transponi posse ad Qvartam supernam, vel qvod idem ad Qvintam Infernam, modo Hexachordum Durum muteturin Molle, & Clavis princens B per vocem Fa exprimatur.

DE IONICO.

Jonicus primus in ordine & omnium naturalissimus Modus cum remisso suo Hypojonico constituitur ex Triade harmonica.

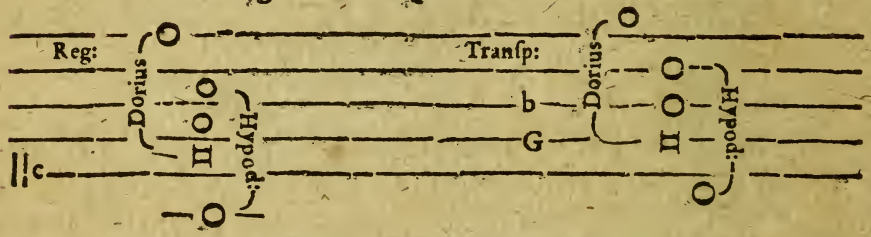
c e g *Regularis* ⎫
f a c *Transpositi* ⎭ *Systematis.*
Ut Mi Sol.



DE DORIO.

DORIUS habet Triadem harmonicam cum Hypodorio ſuo propriam.

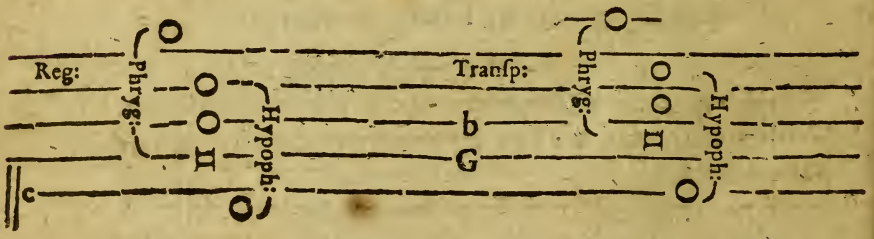
d f a *Regul:* } *Syſtematis.*
g b d *Tranſp.* }



DE PHRYGIO.

PHRYGIUS cum Hypophrygio ſuo componitur ex Triade harmonica.

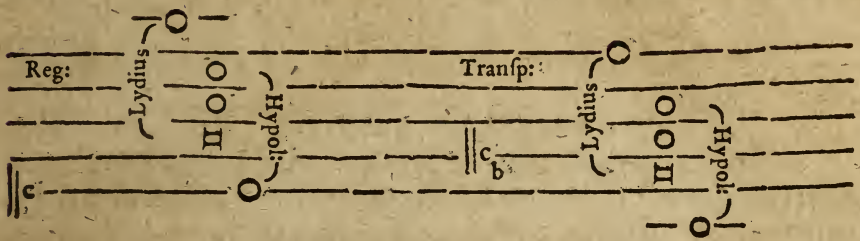
e g ♮ *Regul:* } *Syſtematis.*
a c e *Irregul.* }



DE

DE LYDIO.

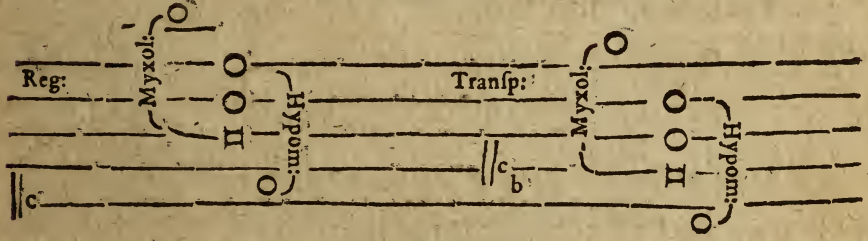
LYDIUS cum Hypolydio ex { f a c *Regul.* / b d f *Irreg:* } *Syst:*



DE MIXOLYDIO.

MIXOLYDIUS & Hypomixolydius constituitur ex Triade harmonica & Radice

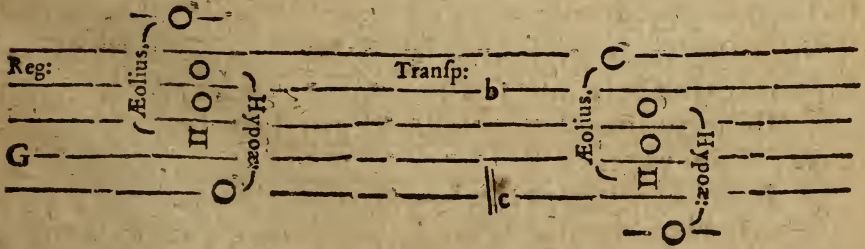
g b d *Regul:* / c e g *Transp:* } *Systematis.*



DE ÆOLIO.

ÆOLII & Hypoæolii harmonia formatur ex Triade

a c e *Regul:* / d f a *Transp:* } *Systematis.*



DE

HYPERÆOLIUS *Spurius* cum Secundario suo Hypohyperæolio sive Hyperphrygio est Triadis falsæ & Spuriæ, ideoq; rejicitur ♮ d f *In Cantu Regulari.*

e g b *In Cantu Transpositu.*

Appellationem hanc sortiti sunt Modi à gentibus, qvibus cuiq; suus placebat.

DE NATURA MODORUM.

Natura cujuslibet Modi sequitur effectu & affectu naturam suæ Radicis unitrisonæ, Intervallorum, Tonorum atq; Semitoniorum in Octavæ ambitu dispositorum, qvibus à se invicem discernuntur Modi.

Hinc alius est *vegetus, hilaris* ut JONICUS *valdè*, LYDIUS *devotè*, MIXOLYDIUS *moderatè*: Alius *mollis, lenis, tristis, gravis*, ut DORIUS *mediocriter*, ÆOLIUS *minus*, PHRYGIUS *admodum*.

Tantum de Modis Musicis, qvorum varia exempla vide infra in Capite de Clausulis formalibus.

CAPUT XII.

De

CONJUNGENDIS ET ITA DISPONENDIS MELODIIS, ut exindè prodeat & enascatur

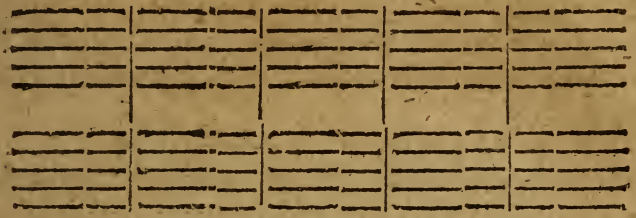
Melos harmonicum.

MUltiplici via ac Methodo in harmonia aliqva producenda & constituenda utuntur artifices. Verùm nos incipientibus gratificaturi compendiosissimam illam & facilimam ingrediamur componendi viam, qvâ nimirum ad Fundamentum prius substratum & Positum reliqvæ superiores modulationes adjici possint. Hoc enim qvi poterit facilimè postmodum melodiæ Regali TENORIS & Disc: reliqvas adjiciet voces.

Facturus igitur periculum suarum virium

1. Systemata tot Musica suis lineis in Mappa vel Palympsesto com-

sto compositorio ponat, qvot partium cantilena erit futura, lineisq; perpendicularibus duorum tactuum distantia sectis dispescat.

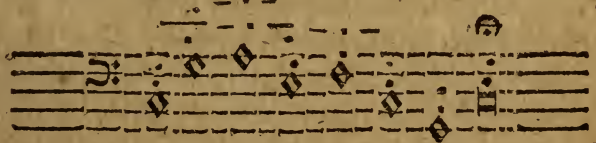


2. Certum sibi eligat Modum, cum textu, si qvem exornandum sibi sumpserit, convenientem. *Qvemadmodum enim Poëtæ neqvaqvam qvolibet genere Carminis qvamlibet materiam exprimere possunt, ut Horatius inqvit:*

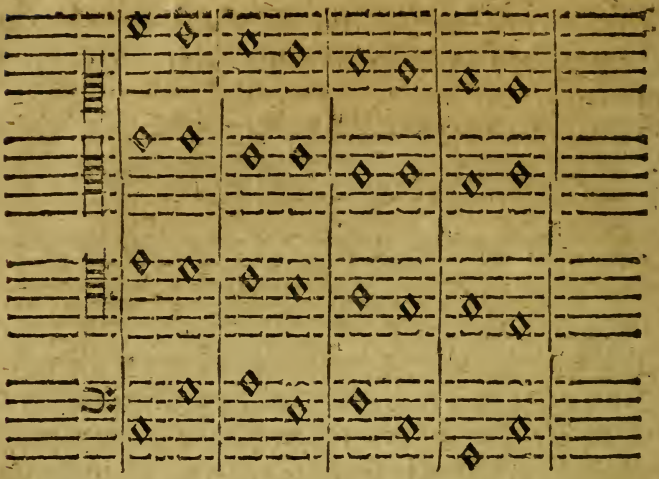
Versibus exponi Tragicis res comica non vult.

Ita Musicus, nisi exercitatissimus sit in flectendis consonantiis, neqvaqvam in qvolibet Modo pari facilitate, eosdem, qvos Sententia requirit, affectus producere poterit.

3. Melodiam Fundamentalem *(qvæ est Bassus)* Systemati assignet statutis punctis contra Puncta in loco partium Radicalium Triadis harmonicæ, cujus primam & infimam in sede gravissimarum strictè tenet Bassus: Mediam interdum: Supremam nunqvam nisi in syncopationibus.



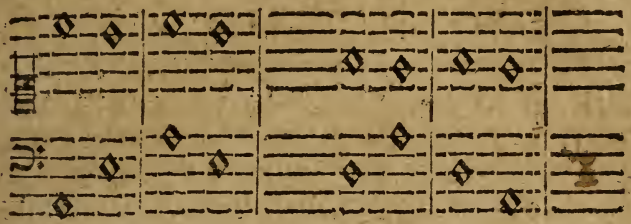
4. Fundamentali Melodiæ superiores Modulationes, per partes Triadum harm: notatas punctis, profluentes adjiciat, ita qvævis modulatio progrediens ex una aliqva Triadis parte cadat in aliam seqventis Triadis, qvantum fieri potest proximam, ex hac in aliam, & sic porrò ad finem usq; & silentium.



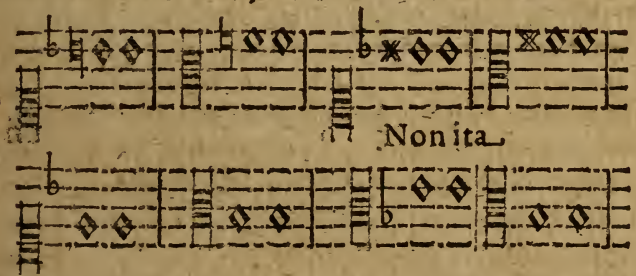
5. Maximè in id incumbat, ut melodiæ ſuperiores potiùs naturaliter per gradus, id eſt, per *Tonos* & *Semitonia*, procedant, qvam violentè per Intervalla majora, ſive ſaltus, propterea qvod modulatio inde generetur æqvabilior volubilior, & facilior. *Baſſo* autem (qvi ſemper fundamentum ſternere debet Triadum Harm:) per ſaltus & Intervalla majora graviter incedere conceſſum, qvo ſpecies Triadum variæ concinnius, facilius, & mirabilius qveant ordine probo conſociari, componi & diſponi, & reliqvæ interim ſuperiores melodiæ, naturaliori, & planiori poſſint gradu ultrò qvaſi promanare.

6. Obſervet hic qvoq;, qvod Nota aliqva fundamentalis, habens ſeqventem vel per Qvartam aſcendentem : vel per Qvintam deſcendentem naturaliter reqvirat in Triade ſua harmonica Ditonum inferiori loco : Semiditonum verò ſuperiori, ſive fiat hoc in naturalibus ſuis locis, ſive in aliis per ſignum hoc Chromaticum ♯ eò redactis.

Qvando verò seqvens Notula vel per Qvintam ascendit: vel per Qvartam descendit, retinet Trias harm: inferiori loco Semiditonum: Superiori verò Ditonum, nisi impediat hoc ipsum interdum Fuga, aut alia certa causa.



7. Deniq; de ♮ qvadrato sciat, qvod locum in Cantilenis qvasi propriùm habet, vel in Clave b transpositi Systematis: vel in F regularis, qvando scilicet ipsi in harmoniâ inferiori loco subjicitur Qvinta, qvo Mi tegitur & Fa in Diapente, id est, qvando Qvinta diminuta mutetur in veram addito Semitonio minore, qvod antea deficiebat.



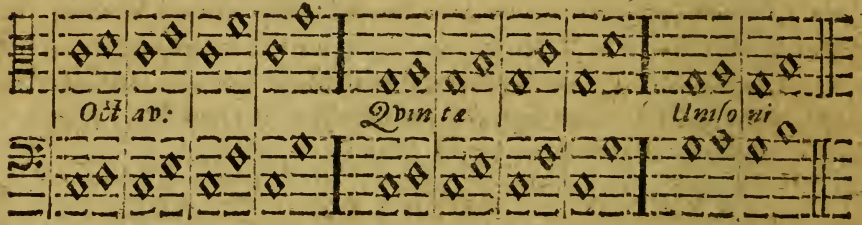
Qvidam in Clave b illud tantum & semper, si ibi Chromaticum signum figendum est, scribendum putant qvæcunq; etiam consonantia ei opponatur. Verùm ob causas à Michaële Prætorio satis adductas (*Tom. 3. Cap. 3. Syntagmat: Musi.*) pueriliter hac in re mihi hallucinari videntur.

8. Signa verò Chromatica statim in principio Cantilenæ adhibēda non sunt, sed alibi potiùs, qvādo videlicet harmonia vires sibi aliqvas procedendo acqvisiverit. In principio enim si mox adhibenrur propriæ Triadis speciem in aliam Formam traducere, & ita modum ambiguum reddere videntur.

Ulterius qvæ ſcitu neceſſaria ſunt in condenda aliqva bonâ harmoniâ ſeqventes repræſentabunt Regulæ.

1.

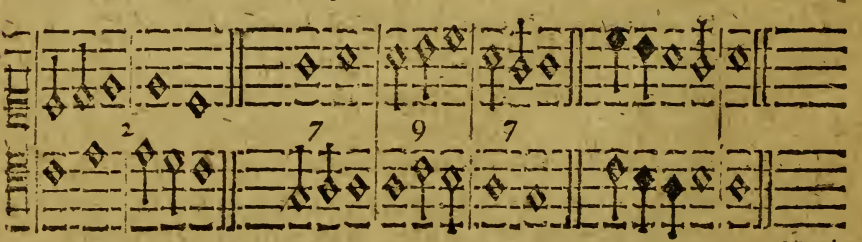
Dyades Conſonantes, qvas Muſici perfectas nominant, *(ut ſunt Octava, Qvinta, Qvarta, qvibus adjungitur etiam Uniſonus)* ſi ejusdem fuerint ſpeciei & proportionis, neq; in gradibus, neq; in ſaltibus, tàm aſcendendo, qvàm deſcendendo ſe ſeqvi præmittuntur, omnem enim ſvavitatem tali continuatione amittunt, potiusq; ad diſſonantias, qvam ad conſonantias inclinant.



2.

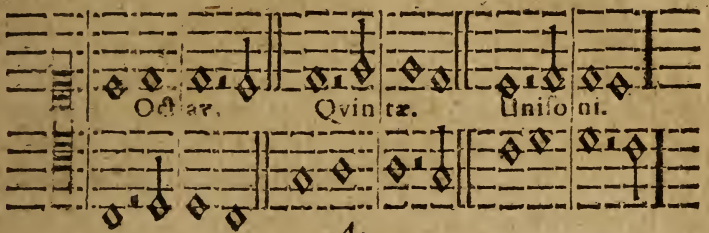
Vitioſam ejusmodi conſecutionem non impediunt *1. Diſſonantiæ intervenientes*, ut ſecunda inter duos Uniſonos ſimplices media: Septima aut Nona duabus Octavis inſerta, ratio eſt, qvia diſſonantiæ non per ſe ad conſtituendam harmoniam pertinent, Sed per Accidens.

Cum igitur aut prorſus nulla, aut aliena, minimeq; eò pertinens res interveniat, Conſecutio iſta vitioſa hiſce modis non excuſari & tolli poteſt.



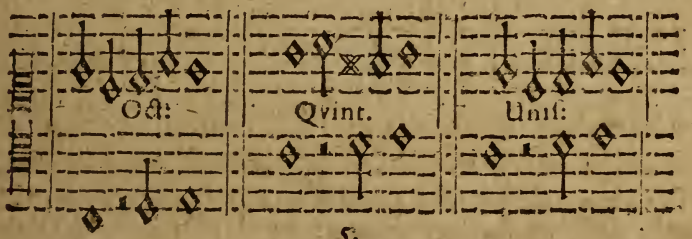
Neq;

Neq; 2. *Pauſæ minores*, ut ſunt *Minima*, *Semiminima*, *&c.* malam conſecutionem Dyadum perfectè conſonantium tollere poſſunt, qvia Pauſæ non ſoni durantis ſed ceſſantis & ſilentii ſunt indices.



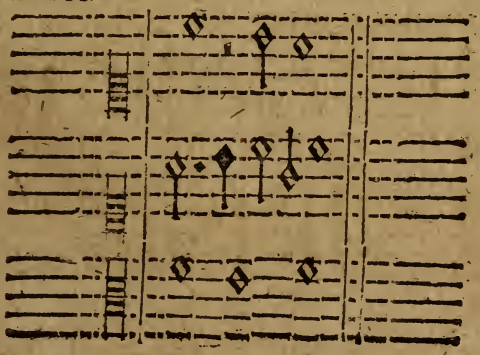
4.

In plurium verò vocum concentu vitioſa conſecutio per Pauſam tollitur qvando Notula qvæ progreditur ejusdem eſt valoris cum Pauſa, ſedemq; ſtatim mutet, priusqvam altera, qvæ propter Pauſam qvievit, in eandem ſedem incidat.



5.

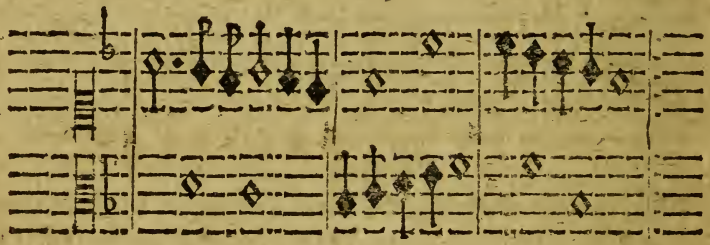
Mala Qvintarum conſecutio per Pauſam etiam impediri poteſt, ſi tertia aliqva vox in Pauſam inciderit, qvæ Sextam minorem admiſcet.



Qvarta & Sexta, etiamsi Dyades siut Consonantes, tamen si in gradibus procedunt, duas Qvintas tolerabiles non efficiunt, nisi in concentu plurium vocum.

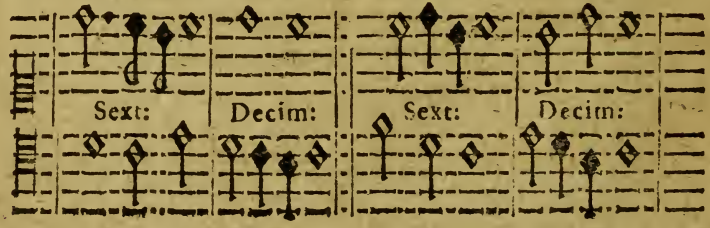
7.

Qvando verò minores Notulæ voci acutæ inseruntur, & tertiam miscent, impeditur vitiosa consecutio. *Aliàs toleratur etiam Qvinta, qvando altera vox per Saltum, altera vero per gradus qvatuor Semiminimarum procedit, ubi tertia similiter intervenit.*



8.

Sic qvando minores notulæ adhibentur, qvæ per gradus aut etiam per Saltus incedentes decimam aut Sextam octavis interserunt, vitiosam consecutionem tollunt.

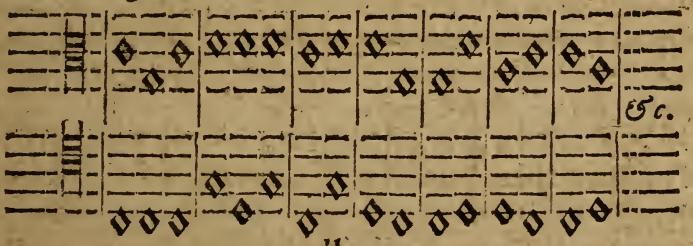


Qvando

Qvando voces ad diverſos Choros diſtribuuntur, & ſimul omnes miſcentur, conceditur, ut Baſſus ſuperioris Chori cum Baſſo Inferioris, vel alterius Chori in Uniſonis & Octavis, ad fundamentum eò commodius in qvolibet Choro ſubſtruendum, progrediatur.

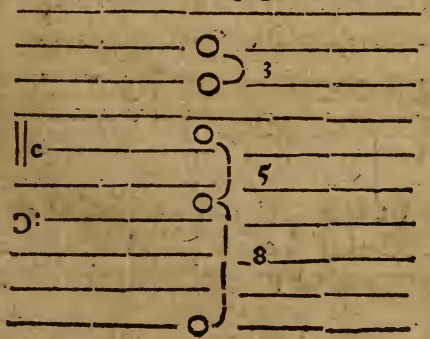
10.

Dyades perfectè conſonantes, *ſi fuerint ſpecie diverſæ*, ſe mutuo antecedere & conſeqvi omnes poſſunt, modò altera ſive *qviescat*, ſive procedat per *gradus*: altera verò per *Saltus*. Qvando verò ambæ per Saltus progrediuntur, difficilior fit tranſitus & durior concentus, priusqvam enim qvælibet vox ſui Intervalli propriam ſedem conſeqvitur, harmonia qvaſi evaneſcit, fit langvida, & hiulca.



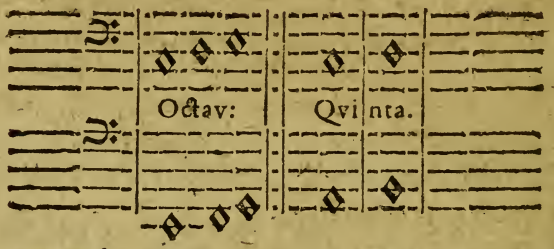
11.

Conſonantiæ in propriis locis conſtitutæ, ut *Ditonus & Semiditonus in acutioribus*: διὰ πέντε *in mediis*: διὰ πασῶν *in gravioribus*, concentum multò ſvaviorem edunt, qvam ſi loci invertantur, unde triſtior & amarior gignitur harmonia.



12.

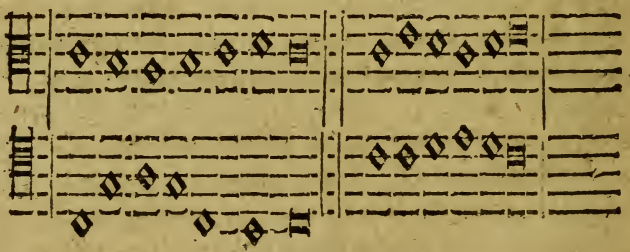
Octava omnium consonantiarum perfectissima, qvando in gravioribus sonis *(videlicet C D E)* adhibetur, medium sonum non recipit: In acutis verò absq; mediis sonis intervenientibus à bonis autoribus non usurpatur. Sic etiam Qvinta, consonantia perfecta in gravibus *(videlicet F G)* medium sonum non admittit.



Qvinta *enim hic in Octavis media:* & Tertia *in Qvintis propter profunditatem minus Sonoræ sunt, qvia triste qvid & abhorrens resonant.*

13.

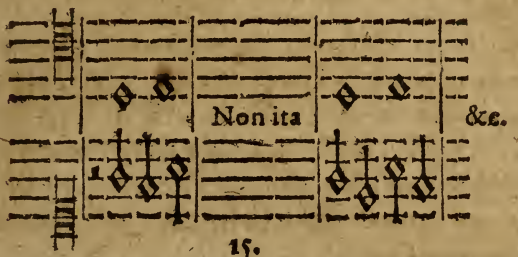
Non freqventer in paucioribus vocibus collocandæ sunt Octavæ, aut Unisonus, æqvisonæ enim sunt consonantiæ, & cum variationem concentus non admittunt, harmoniam generant aliqvando simpliciorem, & qvasi egenam. Ut



14.

Non tamen necessè est, ut qvis semper ab earum usurpatione abstineat, harmonia enim, ut clausulas formet, & modulatio, & elegantius ut volubilius procedat, sæpe earum præsen-

præsentiam reqvirunt. Modum igitur excogitarunt Musici, qvo unisonus convenienter usurpari possit (*Octava enim facilius toleratur*) videlicet, si ambæ nec paribus figuris, nec eodem temporis momento coincidant, sed si altera vox posteriorem partem notulæ alterius arripiat, ne simul audiatur. Ut:



15.

Consonantiæ perfectæ non semper sunt continuandæ, tœdium enim delicatis in scientiâ Musicâ auribus pariunt, si non immiscentur simul ad harmoniam variandam Imperfectæ Dyades consonantes, utpote *Tertia* & *Sexta*, qvæ tædium, si qvod ex perfectis nascitur, tollant, & harmoniam agiliorem & excitatiorem reddant.

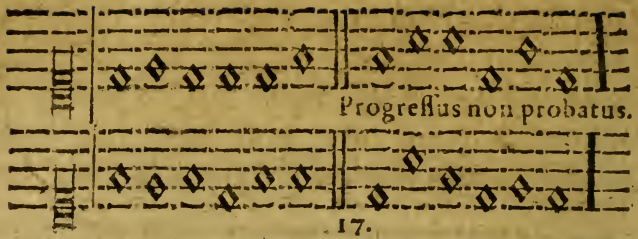
Qvomodo verò apte misceri & à qvalibet Imperfectâ *Specie ad* Perfectam, *vel aliam* Imperfectam *commodè transire possimus, sequentibus breviter explicabimus Regulis, ad qvas in paucioribus vocibus inprimis fiat respectus: In pluribus verò, si urgente necessitate aliqvid contra committitur facilius excusatur, cum si qvid inconveniens inde oriatur, concentu reliqvarum vocum obruatur.*

16.

A SEMIDITONO *ad perfectas consonantias.* à Semiditono 1. ad Unisonum.

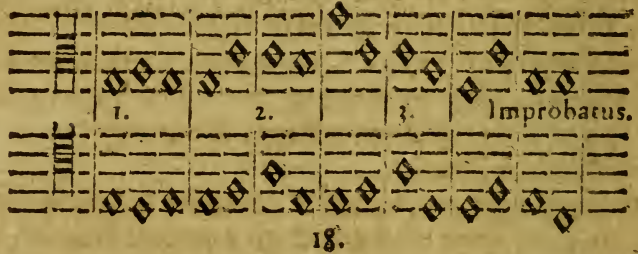
SEMIDITONUS seu tertia minor transit in UNISONUM primò in *gradibus*, qvando voces contrario motu coëunt: deinde per *saltum* tam ascendendo qvam descendendo, qvando altera qviescit.

Qvando verò ambæ per saltum moventur, tum hic progressus ad Unisonum improbatur.



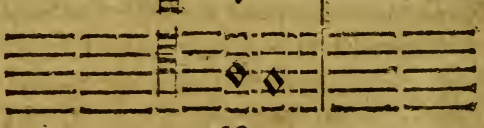
17.

1. ad Qvintam. In QVINTAM transit Semiditonus primùm in *gradibus*, qvando contrario motu voces separantur. Deinde *saltu*, qvando gradum observat ascendendo inferior vox: descendendo verò superior, *atq; hoc modo ex decima minore etiam ad Qvintam pervenimus*. Tertiò *ambabus descendentibus per Saltum*, si superior vox Semiditoni Intervallum retineat. *Aliàs Semiditoni ad Qvintam progressus improbatur*.



18.

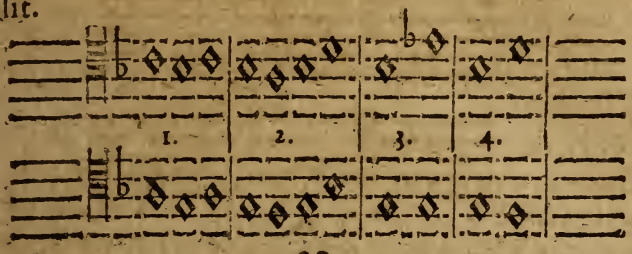
3. ad Octavam. Ad OCTAVAM transit Semiditonus altera per *gradum* descendente, altera sursum per *Saltum* progrediente.



19.

Ad Imperfectas consonantias. In IMPERFECTAS CONSONANTIAS transit Semiditonus. 1. Qvando *continuatur*, qvod qvidem in gradibus accidere potest, sed non in saltu. 2. Qvando in *Tertiam majorem* seu *Ditonum*

Ditonum transit, qvod freqventissimè accidit, tam in gradibus qvam in saltibus. 3. Qvando in *Sextam minorem* transit, si altera qviescit. Tandem qvod vix fieri solet, qvando in *Sextam majorem* transit.

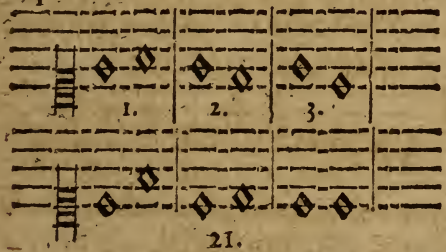


20.

A DITONO ad perfectas Consonantias.

à Ditono 1. ad Unisonum.

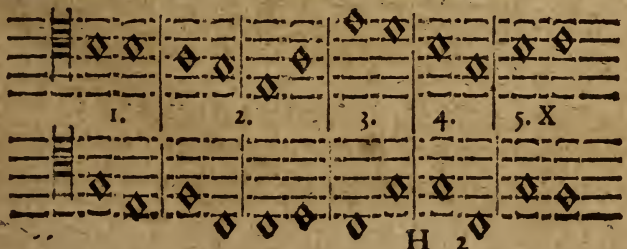
DITONUS in perfectas consonantias transiturus pervenit 1. UNISONUM, qvando simul ascendunt voces, superior gradu, inferior saltu: aut qvando voces contrario motu coëunt: aut si altera qviescit.



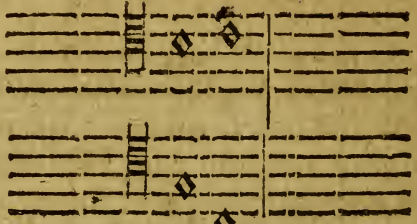
21.

2. ad Qvintam.

In QVINTAM transit, qvando altera qviescit: aut qvando simul ascendunt, vel descendunt, altera *Saltu*, altera *gradibus*, & ita decima major ad Qvintam pervenit: *Rarius qvando simul deorsum saliunt, aut qvando gradibus in diversum abeunt, & hoc propter relationem non harmonicam intervenientem.*

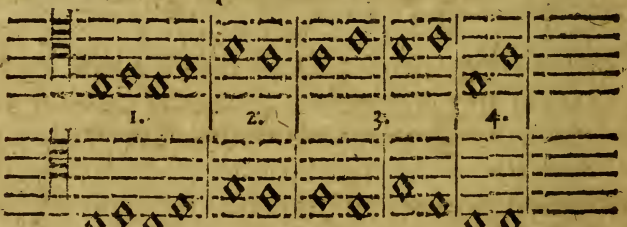


3 ad Octavam. In OCTAVAM transit Ditonus Contrariis motibus, superiore gradum observante.

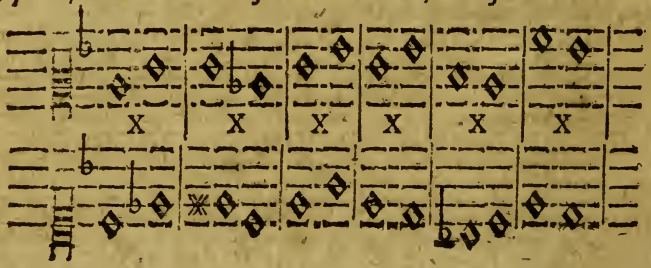


23.

Ad Imperfectas Consonantias. In IMPERFECTAS CONSONANTIAS transiens Ditonus 1. ad *Semiditonum* seu *Tertiam minorem* pervenit, ascendentibus simul, aut descendentibus vocibus, tam in gradibus, qvam in Saltibus minoribus. 2. *Continuatur* sed rariùs, qvia in relationem non harmonicam incidit, eamq; ob causam tristiorem concentum reddit. 3. Transit in *Sextam minorem*, in diversum abeuntibus vocibus, altera gradu, altera saltu. 4. In *Sextam majorem*, altera qviescente.



N. *Est autem Relatio non harmonica* Mi *contra* Fa *in obliqva ἐκθέσει, & fit in qvatuor notulis, ubi obliqvè & qvasi per crucem Intervallum aliqvod, quod per accidens dissonare dicitur, immiscetur hoc modo:*



In pau-

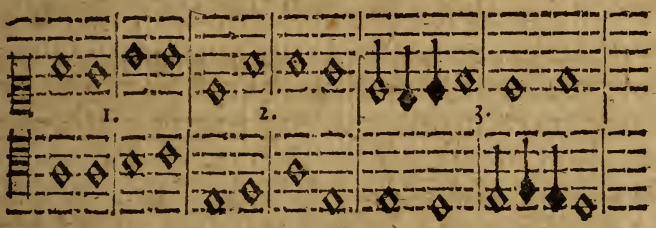
In paucioribus vocibus diligenter caveri debet, ideò quod modulationem difficiliorem reddat, & harmoniam asperam. In pluribus verò vocibus, si urgente necessitate admittitur, concentu reliquarum vocum facile obruitur.

24.

A SEXTA MINORE ad Consonantias perfectas.

à Sexta Minore.
1. ad Quintam.
2. ad Octavam.

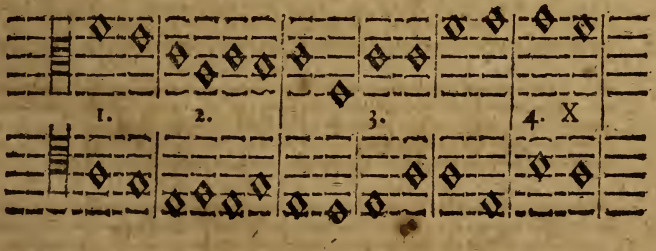
SEXTA MINOR in QVINTAM regulariter transit altera quiescente. In OCTAVAM autem rarius, & primum qvidem, qvando voces simul ascendunt, aut descendunt, & altera progreditur per Semitonium majus, altera verò saltu. Deinde in Semiminimis, qvando contrario motu ad Octavam progrediuntur, qvi progressus facilè toleratur.



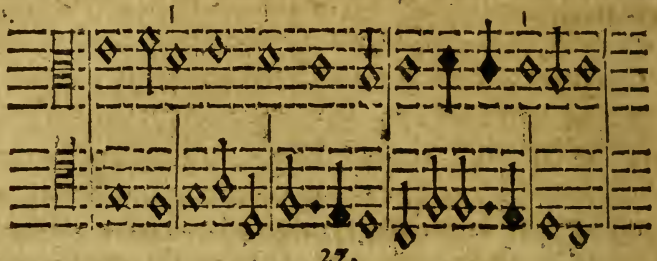
25.

ad Imperfectas Consonantias.

Ad alias etiam consonantias, IMPERFECTAS nimirum transit Sexta minor, ut primùm in *Sextam majorem*, vocibus simul ascendentibus aut descendentibus per gradus. 2. In *Ditonum* aut *Semiditonum* altera gradu, altera Saltu progrediente, vel etiam alterà qviescente. Seipsam seqvi non potest propter relationem non harmonicam incidentem.

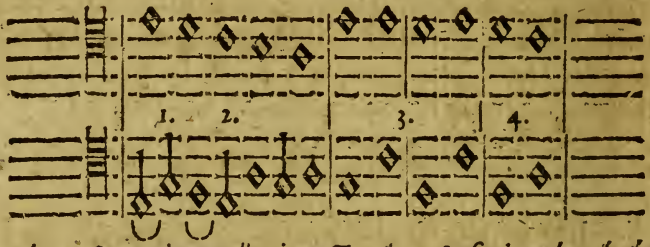


SEXTA MAJOR ad *Octavam* transit, ad *Qvintam* non fa-lè, nisi in Syncopationibus, ut aditus præparetur ad clausulam.

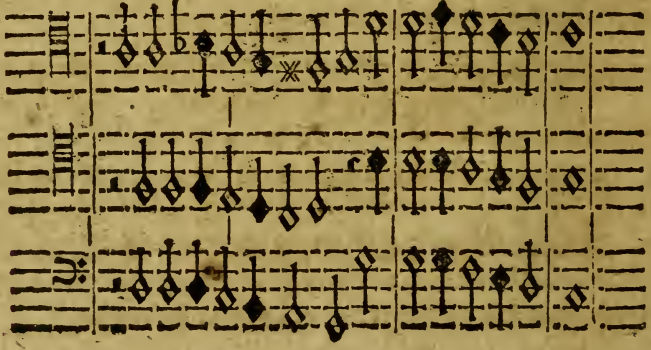


27.

Aliàs in gradibus aut *Continuari*, aut in *Sextam minorem* transire potest. Qvemadmodum etiam in *Ditonum* aut *Semiditonum*.



N. *Plures Sextæ in mediatione Tertiam Inferiore loco habentes, & Qvartam superiore continuantur à qvibusdam Musicis in condenda harmonia, inprimis descendendo (ascendendo enim ingratæ sunt) modò in Consonantia perfectâ inchoent, & in Octava finiantur hoc modo:*



Itali

Itali ejusmodi harmoniam, qvæ in multis Sextis progreditur propter infirmitatem vocant *Falso Bordone*. Galli *Fauix Bourdon*. *Qvamvis verò Sextarum continuatio omninò reprehendi non potest, propterea qvod non ejusdem generis se seqvantur, sed majores minoribus alternatim plerumq; misceantur: Tamen qvia 1. Plures Qvartæ ejusdem proportionis in hac harmoniæ formâ perpetuo inveniantur, & ita Regula prima de prohibita perfectarum consonantiarum consecutione superiùs tradita non observetur. 2 Sæpissimè Relatio non harmonica immisceatur. 3 Consonantiæ loco suo proprio emotæ in præternaturali diutiùs detineantur.* (Ditonus enim & Semiditonus, ut antea dictum, naturaliter in Sonis acutis & superioribus, non in gravibus & inferioribus versantur, ergò etiam in gravibus fundamenti locum continuè occupare vix poterunt, ut in hac harmoniæ forma) *Vix concentus ejusmodi erit probandus.*

Et tantum de Consonantiis, sive Dyadibus & Triadibus harmonicis *purè & simpliciter* conjungendis. Qvomodo porrò *arte majore & ingeniosiore* harmonia constitui, & pro natura textus variis flosculis, & artificiosis licentiis Melopoëticis exornari possit seqventia repræsentabunt Capita.

CAPUT XIII.

DE
ORNAMENTIS HARMONIÆ,
& in specie
DE DISSONANTIIS IN CELERITATE harmoniæ immiscendis.

FLORES atq; FIGURÆ seu ORNAMENTA Musica cantilenam harmonicam componendi, qvibus prudens artifex ad suum feliciter obtinendum finem utitur consistunt.

1. *In Dissonantiis aptè & congruè absq; offensione aurium harmoniæ immiscendis.*

2. *In Clausulis Formalibus, ratione harmoniæ & textus benè usurpandis.*

3. *In Fugis feliciter effingendis & elaborandis.*

Dissonantiæ immiscentur harmoniæ duobus modis: vel enim *celeritate* obliterantur, vel *Syncopationibus.*

DE

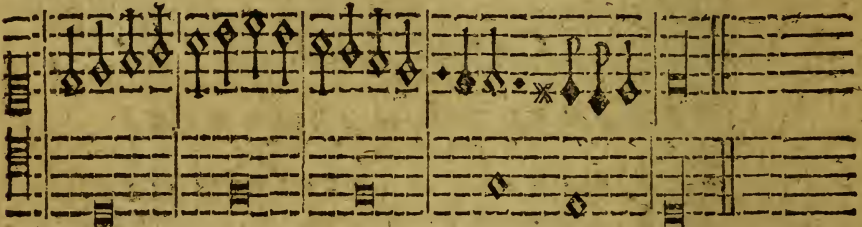
In CELERITATE Notulæ dissonantes majores, qvæ diutius in sedibus immorantur & perseverant, (*ut sunt: Maxima, Longa, Brevis, Semibrevis*) nullo modo admittuntur: Reliqvæ verò minores *Minima, Semiminima Fusa, Semifusa*, utpote qvæ velociter aures prætereunt, varietatis omnimodæ gratia admittuntur & tollerantur, observatis tamen seqventibus conditionibus.

1.

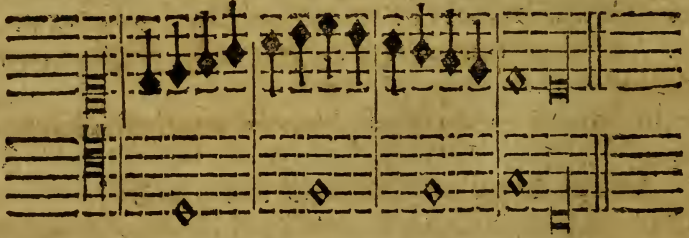
Progrediantur in *gradibus* ordine ascendentibus & descendentibus, non in saltibus, ibi enim omnes consonæ sint.

2.

Qvæ unius Formæ sunt, alternatim Consonent, ita ut Consona inchoet, dissona seqvatur. Ut ex duabus Minimis integrum tactum complentibus consona sit prima, qvæ tactum in depressione inchoat: altera qvæ est in elevatione tactus, dissona.



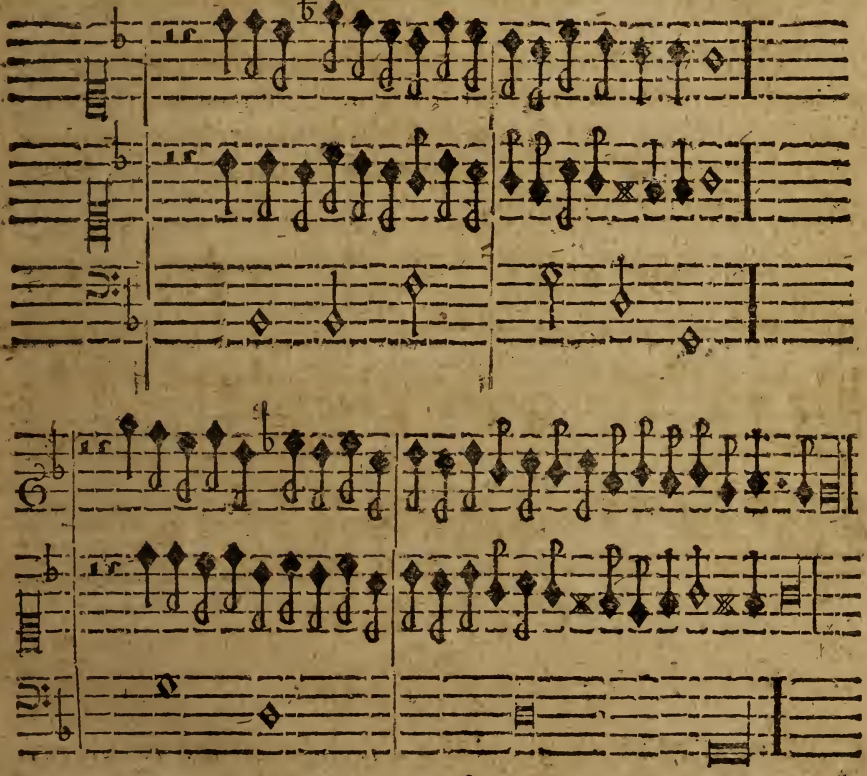
Ex qvatuor Semiminimis in integro tactu Prima & Tertia sint Consonæ: Secunda & Qvarta dissonæ.



Sic ex octo Fusis, Prima, Tertia, Qvinta, Septima Consonæ

sonæ sint: Secunda, Qvarta, Sexta, Octava dissonæ: Exsedecim Semifusis octo impares sunt Consonæ: Reliqvæ dissonæ.

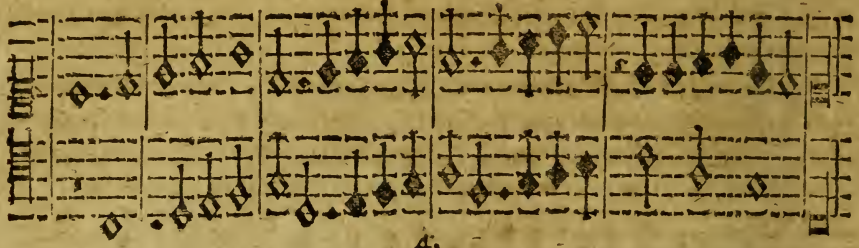
N. *In Fusis & Semifusis hæc lex ab hodiernis Musicis adeò strictè in omnium cantionum generibus non observatur. Sæpè enim in uno tactu inter Fusam Primam & Qvartam: Qvintam & Octavam consonantē, duas Dissonantes ponunt: Sæpè prima tactus parte in Consonantia exeunte, alteram tactus partem à Dissonantia incipiunt &c. Cujus rei exempla passim apud probatos hodierni seculi autores inveniuntur.*



3.

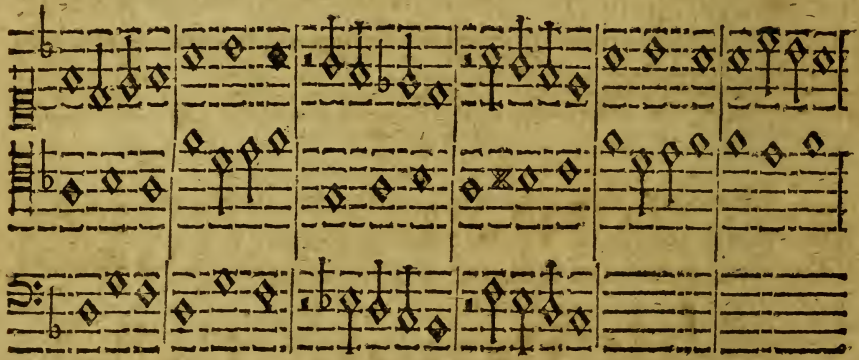
Minimæ post præcedentem Semibrevem in hac harmoniæ forma progredientes, plerumq; loco primæ. Notulæ habent

bent Punctum. Id qvod etiam imitantur Semiminimæ in præcedente Minimâ. In Fusis hoc rarius usu venit.



4.

Tritonus & Semidiapente *(Dyades per accidens dissonantes)* etiam celeritate obliterantur, si Tritonus Semiditono incumbat: Et Semidiapente Sextæ. Aut si Semidiapente etiam nudè inter Sextam, aut aliam Consonantiam præcedentem, & Ditonum seqventem ponatur.



CAPUT XIV.

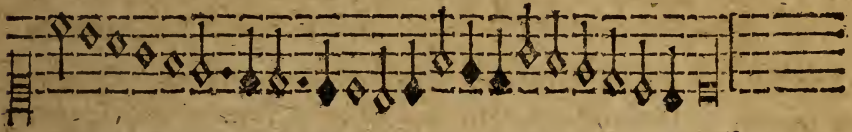
De

SYNCOPATIONE.

SYncopationem vocant Musici, qvando vel una vel plures Notulæ propter minorem aliqvam Figuram præcedentem *(sivè Notam sivè Pausam)* contra Tactum incedunt & protrahuntur, donec ejus Potestatis Figura redeat, qvæ Syncopes causam in initio præbuit. *Ut qvando ante Semibrevem Minima*

nima vel Nota vel Pausa collocatur, quæ tactum in depressione inchoat, necesse est Semibrevis in elevatione incipiatur, & ad diversos tactus distrabatur, donec redeat Minima, vel aliæ huic valore correspondentes.

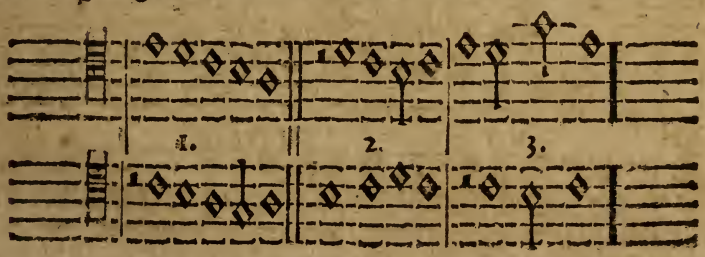
Sic quando ante Minimam Semiminima, vel Nota vel Pausa collocatur, quæ partem tactus sive in elevatione sive in depressione inchoat, Syncopen patietur Minima & ad diversos tactus distrabetur.



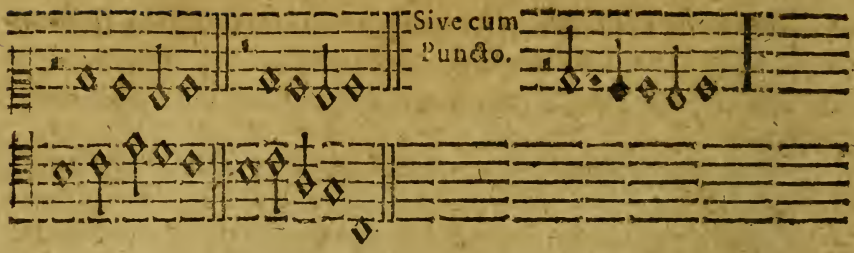
Notula hunc in modum Syncopata vel *tota Dissonans* interdum admittitur, præsertim in durioribus clausulis, & quidem in notulis minoribus: Vel *parte* tantum, posteriore scilicet, quæ incidit in depressionem tactus, hac tamen conditione, *ut in consonantiam vicinam per gradum descendendo resolvatur*, juxta Regulas sequentes.

Regula I.

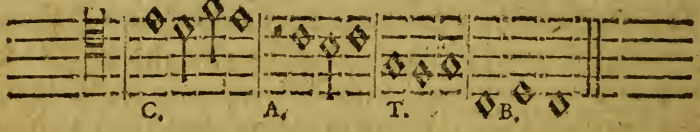
SECUNDA in Syncope constituta resolvitur 1. & ut plurimum in *Tertiam*, quæ maximè propinqua est. 2. *In Unisonum*, idq; per contrarium motum, & plerumq;, si altera vox progrediendo per gradus Semitonium facit. 3. In *Sextam*, sed rarò.



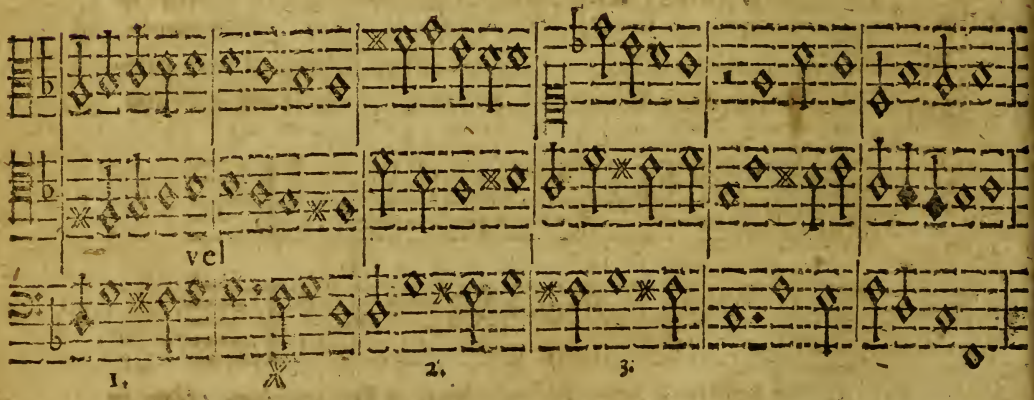
N. 1. *Vox inferior à Secunda Dissonante in Tertiam hunc etiam in modum ascendere & descendere potest.*



2. *In plurium vocum harmoniâ transit interdum Secunda in Syncope constituta ad Semidiapente, hoc modo:*

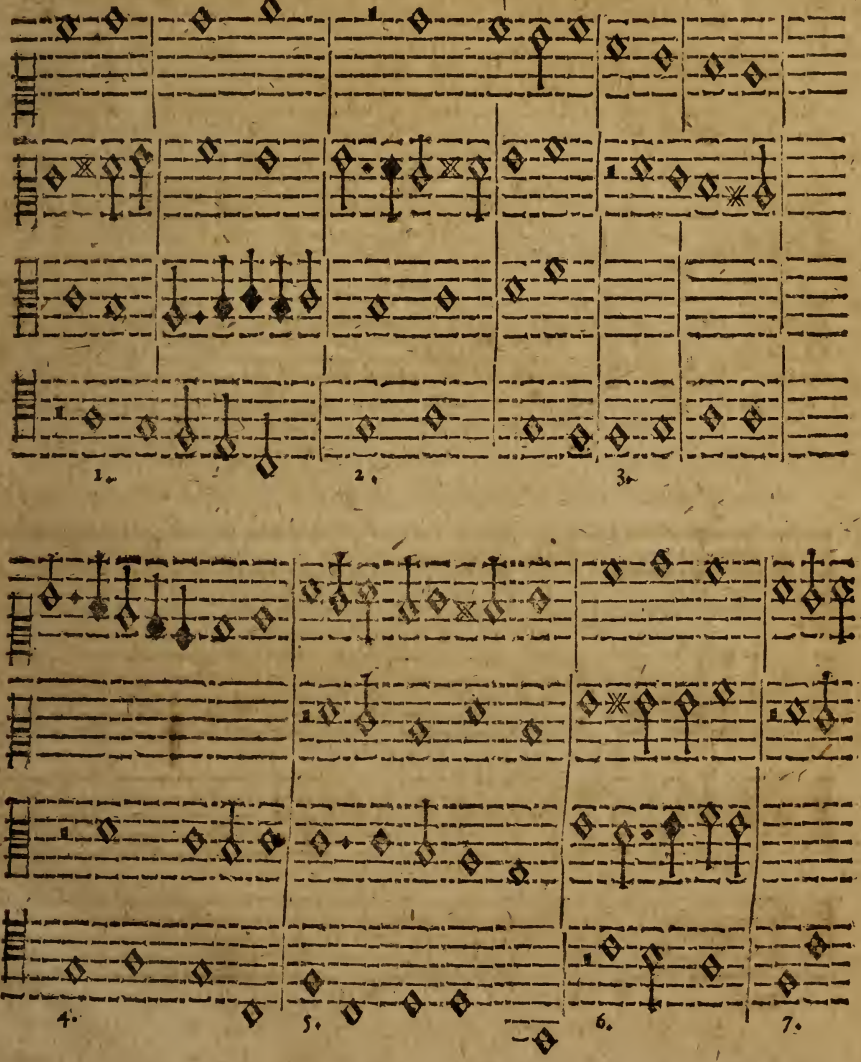


Speciale hoc est, qvando Syncope in secunda in gravibus fuerit, qvod tertia vox supremo loco addita cum media consonare soleat, vel in Tertia, vel in Qvinta, vel in Sexta.



Varia

Varia exempla, qvomodo secunda Syncopata in pluribus vocibus adhiberi & resolvi potest.



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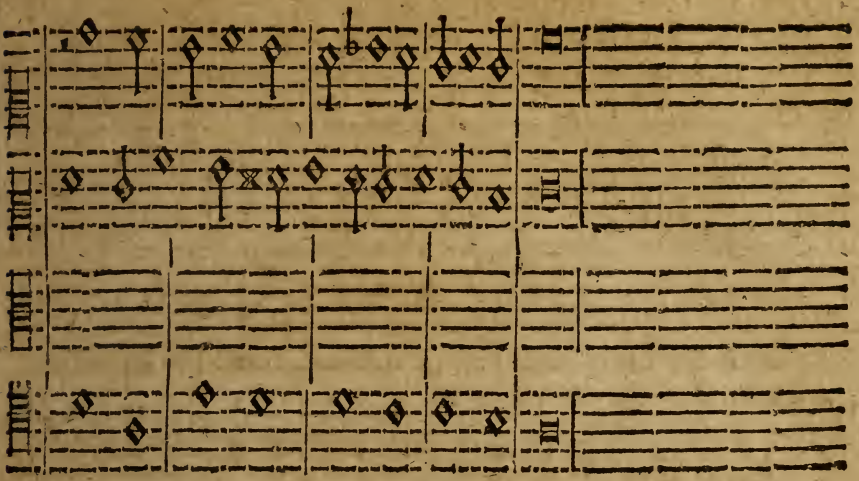
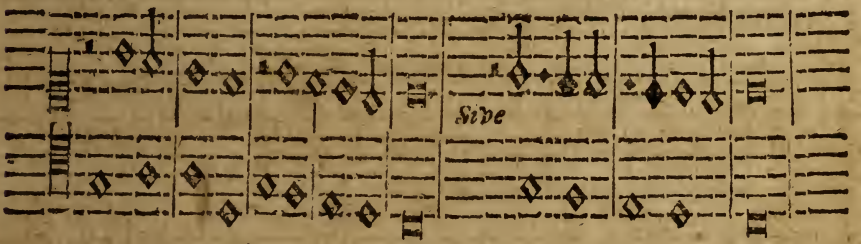
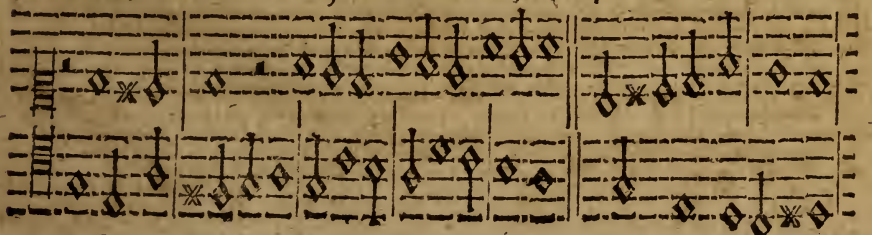


17 2.

SEPTIMA in Syncope constituta resolvitur ut plurimum in *Sextam*, qvando nimirum inferiorem vocem in Dissonantiam transeuntem superior excipit, & per gradum in Consonantiam descendit.

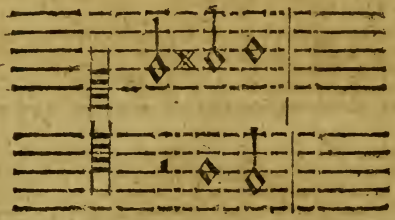


Interdum resolvitur etiam in Tertiam, *qvando vel inferior vox in Dissonantiam transit, & porrò per Qvartam ascendit: Vel qvando superior vox in Dissonantiam transit, & per Tertiam ascendit.*

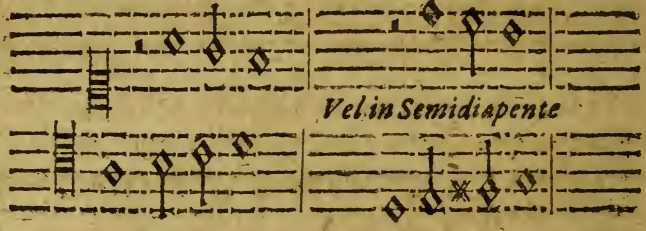


1. 2. In

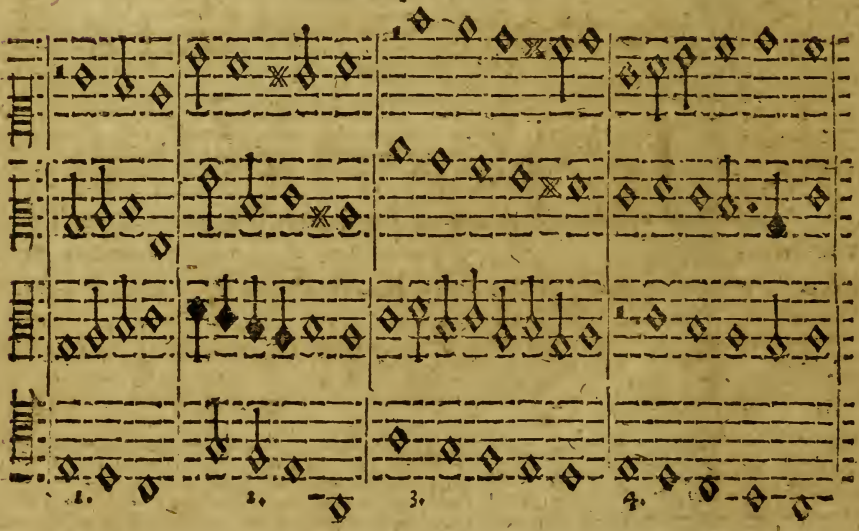
In Octavam *etiam resolvi potest, quando Superiorem vocem in Disſonantiam tranſeuntem inferior excipit, & tandem per gradum deſcendit.*

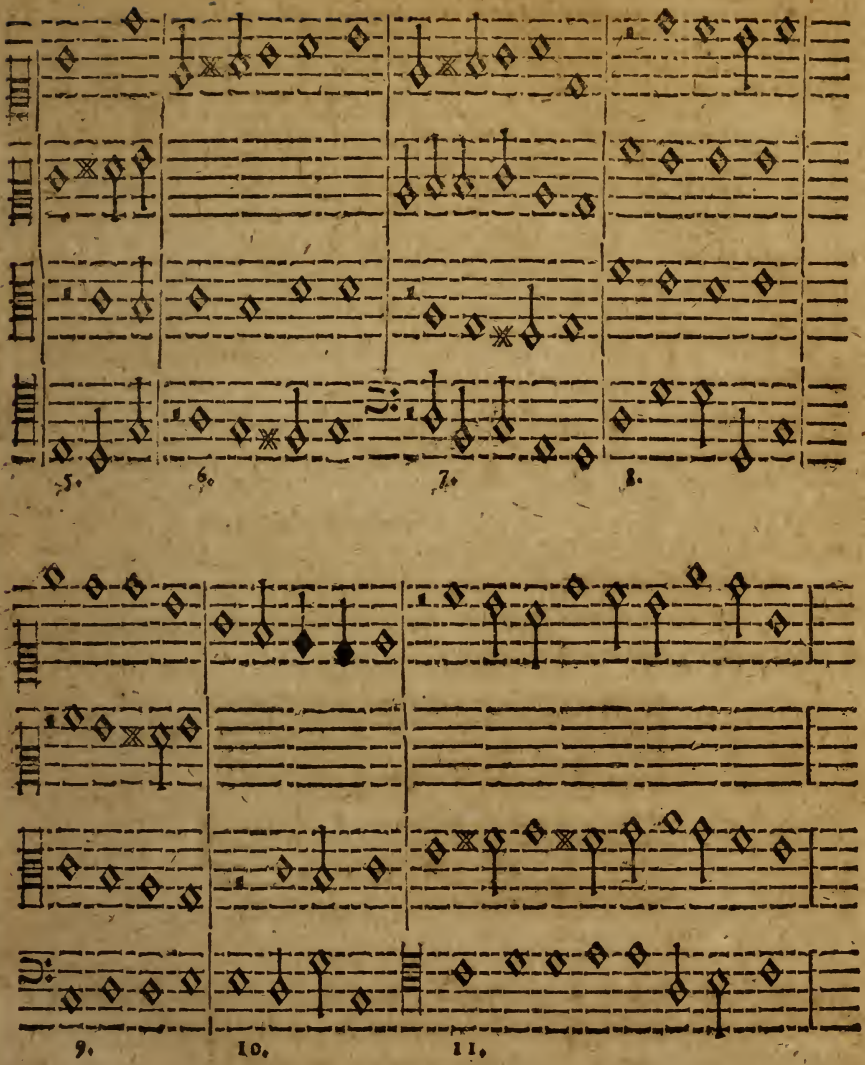


Sic in Qvintam *tranſire potest Septima, qvando vox inferior poſt Disſonantiam per gradum aſcendit.*



Exempla varia.

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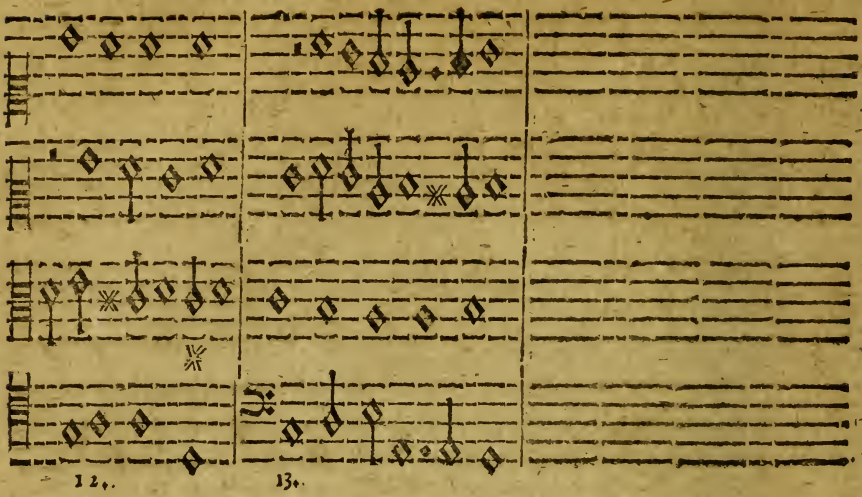
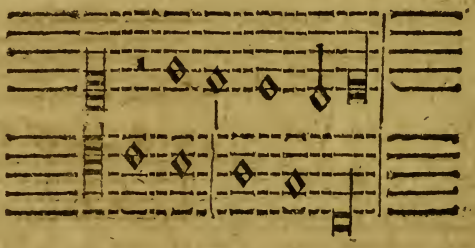


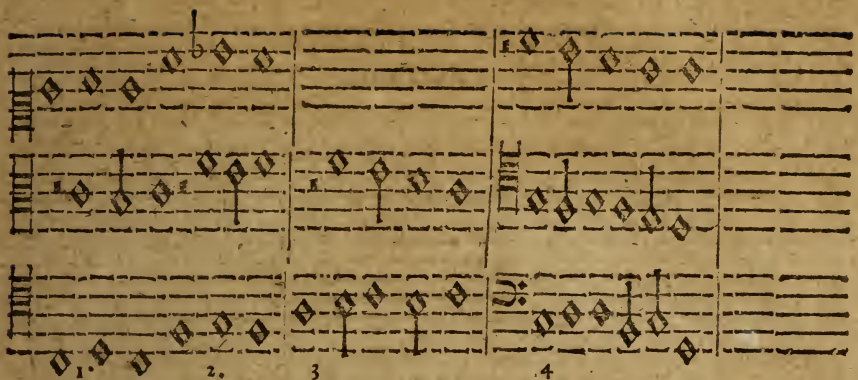
3.

Syncope in QVARTA resolvitur plerumq; in *Tertiam*, si inferiorem vocem in Qvartam transeuntem superior excipit, & porrò per gradum descendit.

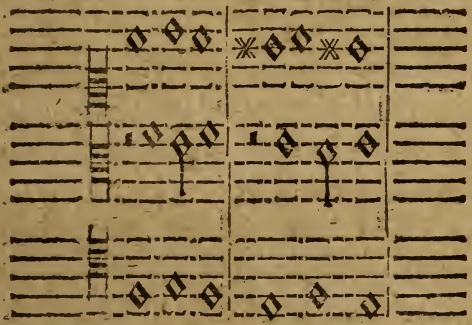


In Semidiapente *resolvitur, qvando superiorem vocem in Qvartam transeuntem inferior excipit, & in gradu ascendit, tantummodo seqvatur Ditonus. Qvemadmodum etiam hac conditione Semidiapente toleratur, si fiat Notula Syncopata.*

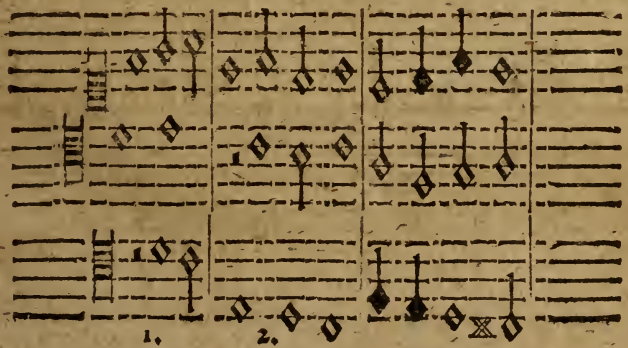
In Dia-



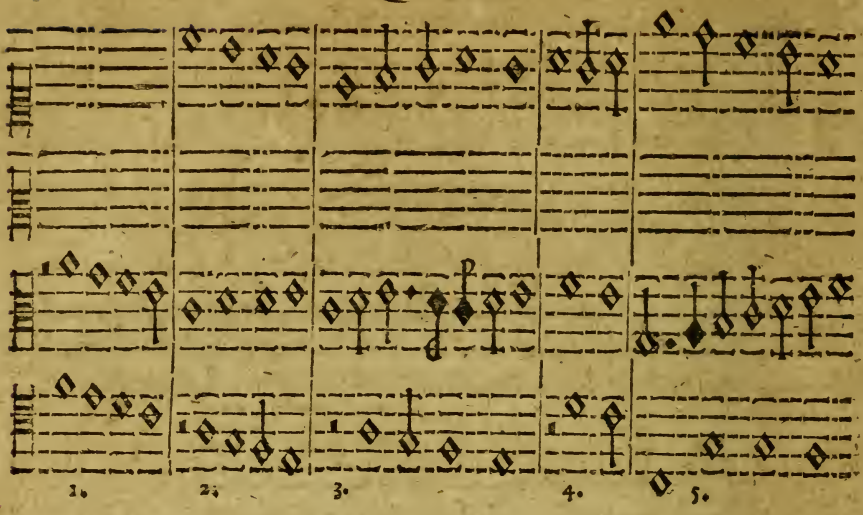
In Diapente *rarissimè transit propterea quod relatio non harmonica Tritoni plerumq; incidat & una vitiosum Diapente, id enim si fit, improbatur transitus talis, præsertim in paucioribus vocibus.*

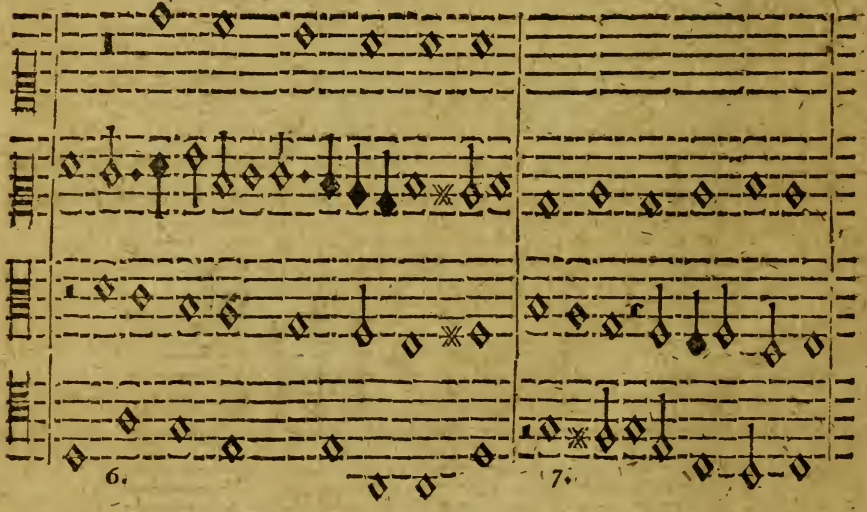


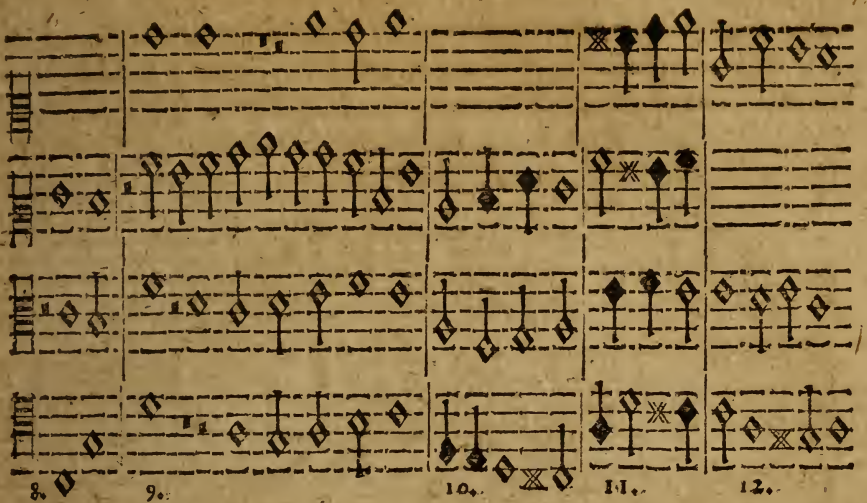
Vox superior in Quartam transiens etiam per gradum in Sextam ascendere, aut per tertiam descendere potest, præsertim in pluribus vocibus.

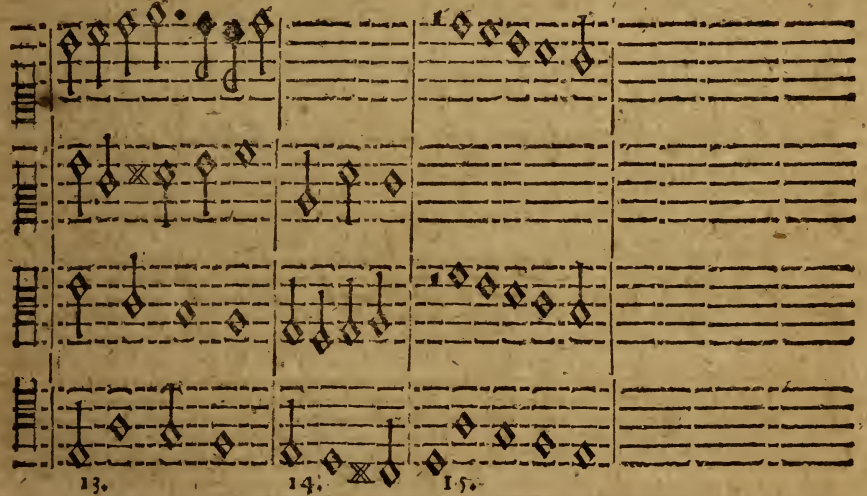


Varia exempla reſolvendi Qvartam.









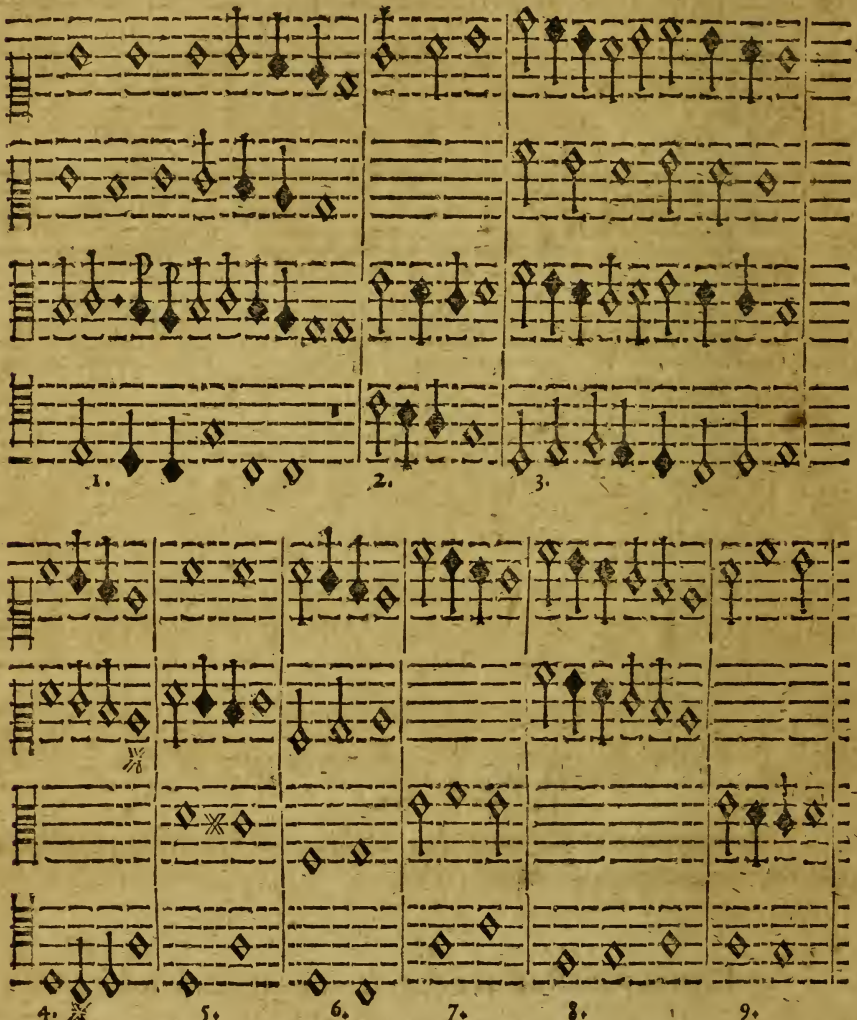
Reliqva Intervalla composita, dissona, & in Syncope constituta seqvuntur rationem suorum simplicium, cum de Octavis idem sit judicium.

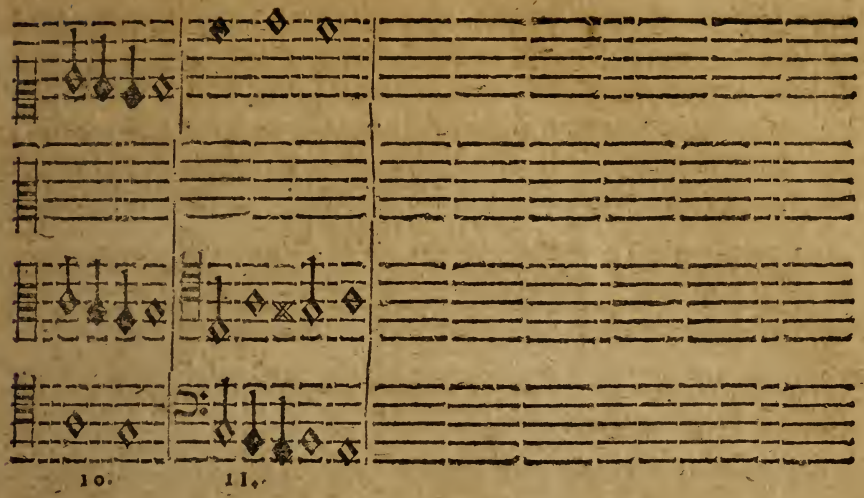
4.

Ad Syncopen istud qvoq; referri potest, qvando *Mini-*

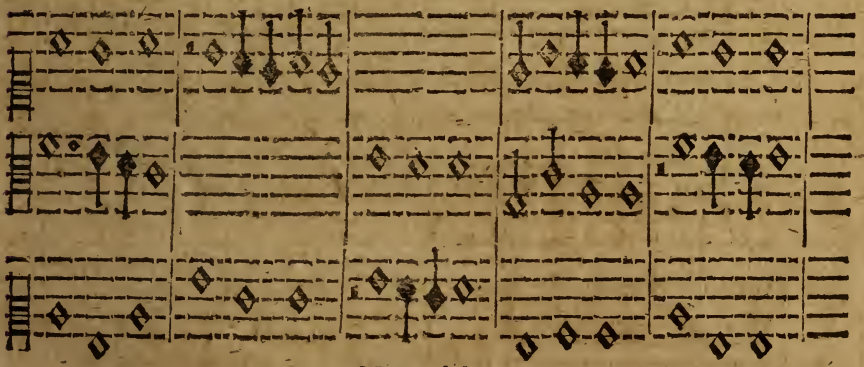
mam, aut *Semibrevem*, vel *Syncopen patientem*, vel *Punctum habentem* seqvuntur *duæ Semiminimæ* in gradibus descendentes, qvarum *altera* vel *utraq;* dissonans toleratur.

Prior vel etiam *utraq;* dissonans toleratur si Notula qvæ præcedit consonet, id qvod Minima semper facit, Semibrevis interdum. Ut





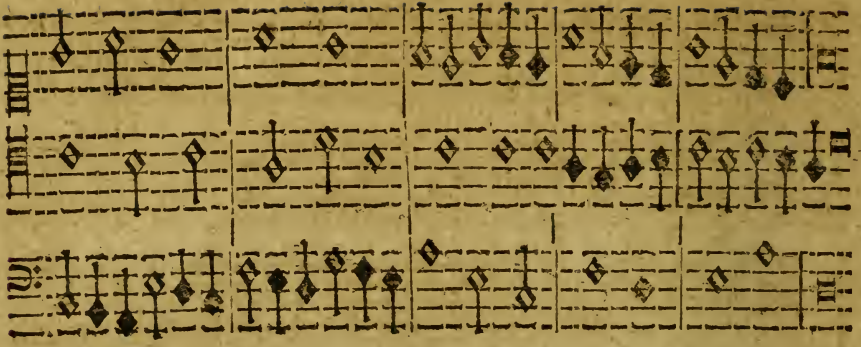
Si verò Semibrevis parte posteriore dissonet, vel Punctum habeat, *prior* Semiminima *consonet:* post utramq; verò *Consonantia* collocetur.



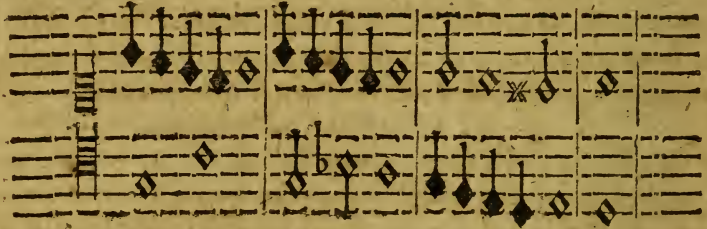
Nota hic:

1. *Quando nota ala quæ Semiminimas sequitur in saltibus ascendit, posterior Semiminima consonet. Ut*

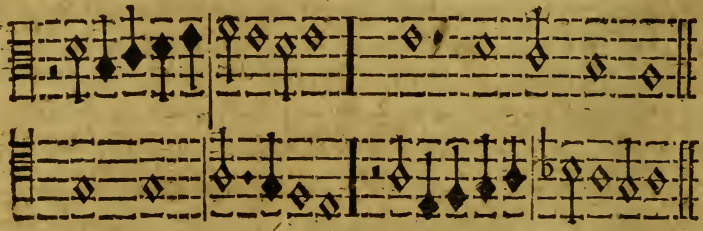
2. *Ex Se-*



2. *Ex Semiminimis hunc in modum progredientibus prima & ultima plerumq; consonet.*

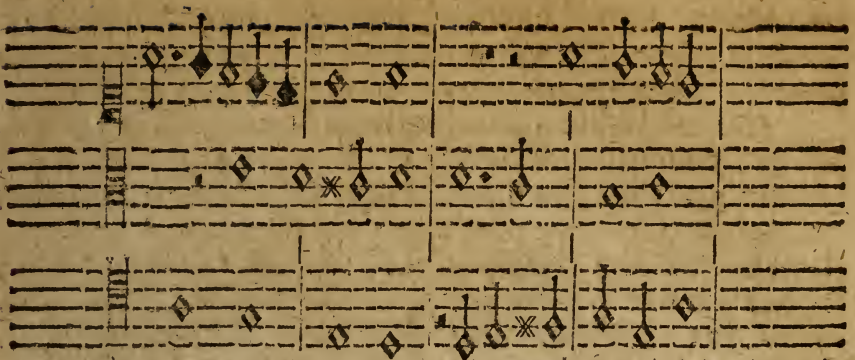


3. *Ejusmodi progressus, qui decurrunt per falsam Qvintam, non frequenter* (præsertim ascendendo) *adhibeantur.*



4. *Duæ, vel etiam tres Disonantiæ interdum se sequi hoc modo permittuntur, præsertim in pluribus vocibus.*

Si plu-



5. *Si plures in Syncope voces sunt conjungendæ, tunc ipsæ in proportionibus inter se consonantibus collocentur, cum Syncope autem Dissonante, aut cum Notula proximè sequente, in quam Syncope resolvitur, alia vox in Unisono aut Octavâ alius modis consonare non potest, quam ijs, ut modò monstratum est, nisi quando vel octo, vel circiter, voces conjunguntur, quod tamen vix fieri solet, nisi in clausulis.*

USUS SYNCOPATIONIS.

Plurimum utilitatis habet SYNCOPE, magnam enim non solum svavitatem addit sequentibus Consonantiis, verum etiam multum facit ad variandam harmoniam, & ad *εὐφωνίαν* textus demonstrandam. Quando enim thema aliquod propter textus naturā in eadem clave diu immoratur, unius Syncopes beneficio harmonia, quæ alias propter immobilitatem & earundem Consonantiarum repetitionem tædium auribus offerret, mirum in modum variari & exornari potest, ut plurimis bonorum autorum exemplis demonstrari posset.

CAPUT XV.

DE CLAUSULIS FORMALIBUS.

Clausulam vocant Musici illum modulationis actum, in quo harmonia, parte aliqva textus finitâ ad qvietem distinctionis ergò inclinat & transit.

Quemadmodum enim Oratio Commatis, Colis *ac* Periodis *debitis distinguitur & exornatur, ne confusus oriatur sensus, & incertus ab ore discrepantis pendeat auditor: Ita harmonia bona, ne confusus exoriatur concinentium clamor, & auribus pariter atq; animo offeratur lus-*

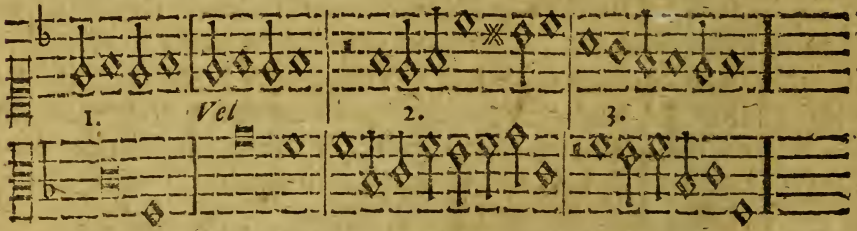
tur lasſitudo, clauſulis nativis, Primariis, Secundariis, Tertiariis ac peregrinis: Perfectioribus ac Imperfectioribus *pro naturâ textus diſtinguitur, & in partes qvasdam qvaſi ſecatur.*

Omnis autem clauſula conſtat tribus Notulis: Antepenultima, Penultima, & Ultima.

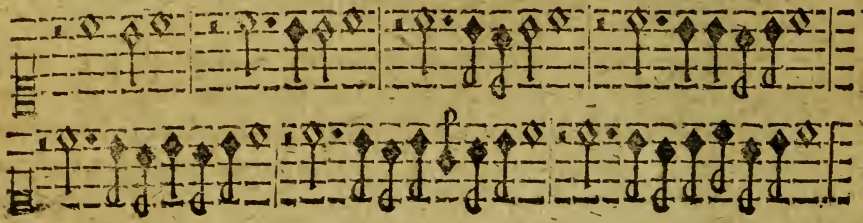
ANTEPENULTIMA triplici modo formatur, vel enim *tota Diſſona* in Syncope conſtituitur, præſertim in rebus aſperioribus: Vel *tota Conſona*, ſi parte poſteriore loco Qvartæ, Qvinta ſumatur: Vel deniq; *parte priore Conſona, poſteriore* vero *diſſona*, qvæ conſtitutio omnium optima & freqventisſima. Clauſulæ enim, niſi immiſceatur ſimul Syncope diſſona, omnem amittunt gratiam & venuſtatem.

PENULTIMA deinde poſt Syncopen deſcendit: ULTIMA tandem, qvâ potisſimùm clauſula dignoſcitur & denominatur, oriunda ex Triade harmanicâ, rurſum aſcendit.

Fit autem tam *aſcenſus* qvam *deſcenſus* per *Semitonium minus*, tàm in iis Clavibus, qvæ naturaliter hos intervallo diſtant: qvàm in aliis, qvæ per ſignum hoc ♯ Chromaticum ad Semitonium redigi poſſunt. Natura enim his in locis Intervallum hoc appetit, etiam ſigno Chromatico non adſcripto.



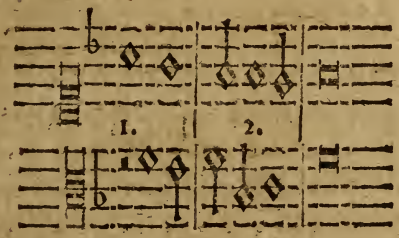
Notulæ hæ in clauſulis, ne earundem Uniformis repetitio tædium pariat, & ut textus etiam commodiùs applicari poſsit, non rarò immutantur hiſce modis:



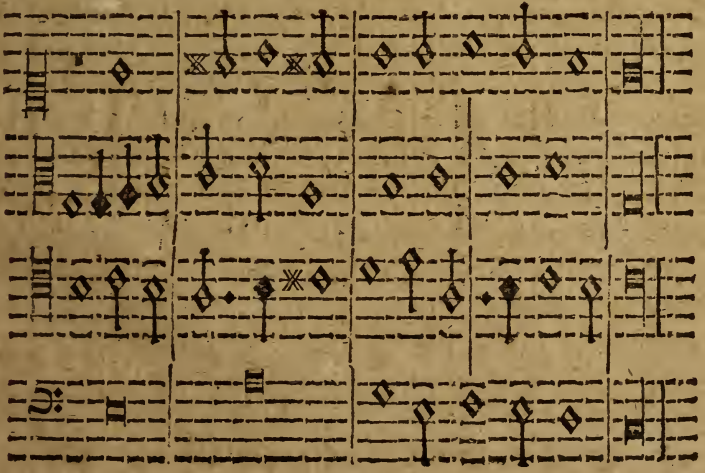
Distingvuntur clausulæ 1. In Perfectas, & Imperfectas. 2. In Primarias, Secundarias, Tertiarias, & Peregrinas.

PERFECTÆ Clausulæ sunt, qvæ in perfectissimis Consonantiis, ut *Unisono*, & *Octava* terminantur.

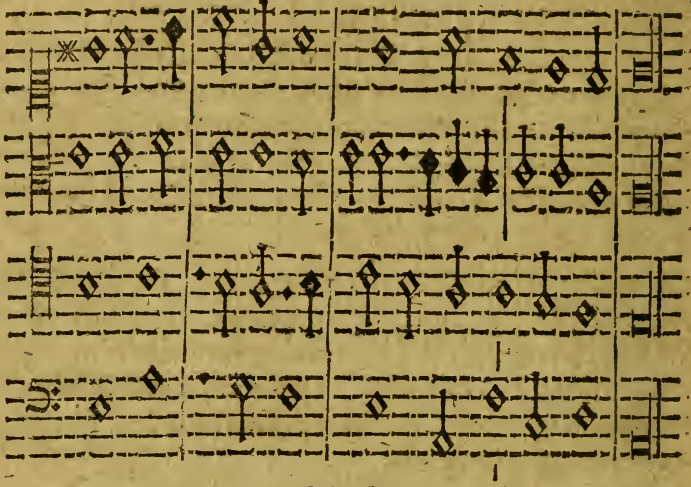
In *Unisono fiunt*, qvæ aut ex Semiditono per contrarium motum coëunt: Aut ex Ditono per Saltum ad Unisonum ascenduut. Ut:



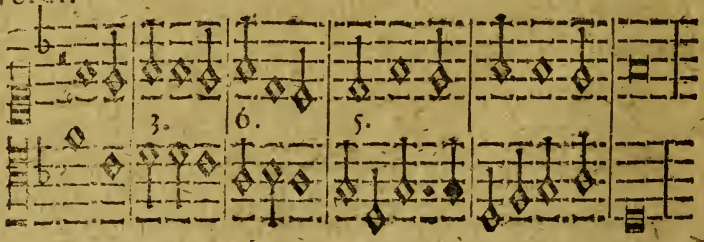
Clausulæ qvæ in *Octava* terminantur, ejusdem sunt generis, nam Ditonus qvi in Unisonum per Qvartam elevatur, hic per Qvintam deprimitur. Deinde Semiditonus, qvi est in clausulis Unisoni hic solum per Octavam deprimitur, & in Sextam majorem sub penultima collocatur, ex qva in Octavam contrario motu transit.



N. *Qvando hunc in modum Clausula in clave E Regularis Systematis formatur, tunc si plures adduntur voces media ad ultimam infimæ vocis relata Sextam immiscere, & tandem in Qvintam cadere potest, ut vitetur relatio non harmonica in obliqva χέσει. Interdum etiam vox adhuc gravior subjicitur, qvæ à penultima clausulæ, ex nona Syncopata per Octavam distabit, atq; inde in duodecimam descendit.*



IMPERFECTÆ Clausulæ sunt, qvæ harmoniam non ad qvietem deducunt, sed eam aliqvo modo suspendunt, & ulterius modulando progrediendum esse designant, qvando nimirum ultima clausulæ Nota ex destinata & propria sede, vel Unisoni vel Octavæ remota, in alias Imperfectas consonantias *Tertiam* nimirum vel *Sextam*, vel etiam in *Qvintam* torqvetur.



2. Distin-

2. Distingvuntur Clausulæ *(ut modo dictum)* in *Primarias*, *Secundarias*, *Tertiarias*, ex propria cujuslibet Modi Triade harmonicâ, qvam Authenticus cum remisso suo eandem habet, oriundas, & in *peregrinas*.

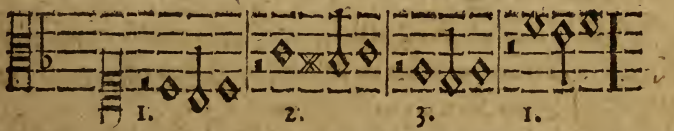
PRIMARIÆ Clausulæ formantur in Infimâ Triadis harmonicæ parte, seu Clave Finali.

SECUNDARIÆ in suprema.

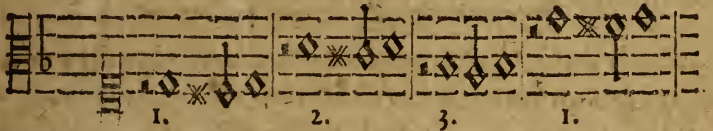
TERTIARIÆ in mediâ.

PEREGRINÆ vero Clausulæ sunt, qvæ extra ordinem ex alterius alicujus Modi Triade harmonica pronascuntur. *Verum cum judicio sunt adhibendæ, ut benè qvadrent, & Cantilena, qvando per illas ad alium Modum inclinare & traduci videatur, per propriam aliqvam suæ Triadis clausulam, præsertim primariam, statim revocetur, & in ordinem redigatur.*

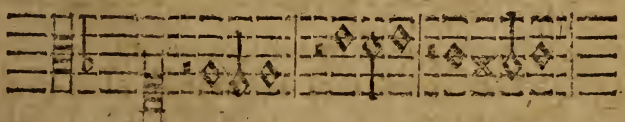
Sic Jonici Clausula *Primaria* formatur in *infima* Triadis suæ parte C regularis Systematis: *Secundaria* in *suprema* g: *Tertiaria* in *media* e hoc modo:



Dorij & Hypodorij clausula *Primaria* constituitur in d. *Secundaria* in a. *Tertiaria* in f.

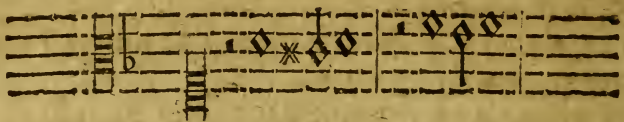


Phrygij & hypophrygii Clausula *Primaria* formatur in E, *Secundaria* in h, *Tertiaria* in g.

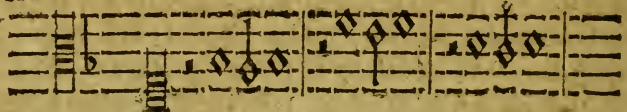


N. *Observandum hic venit, Musicos plerumq; Æolii clausulam in* A.

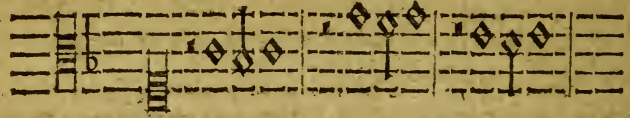
& Jonici *in* C *loco* Secundariæ *adhibere, qvia in* ♮ *Mi cum aliis vocibus in modum reliqvarum Clausula constitui non potest, propter Ffa, qvo cum non qvadrat.*



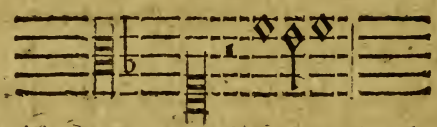
Lydii Clausula Primaria fit in F, Secundaria in C, Tertiaria in A.



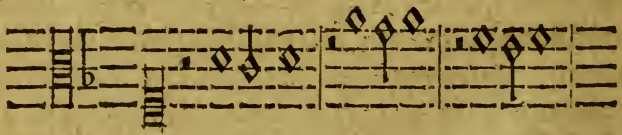
Mixolydii & Hypomixolydii Clausula Principalis constituitur in g, Secundaria in d, Tertiaria in ♮.



N. *Et hic qvoq; modus à communi Clausularum Forma aliqvantulum decedit, Tertiariam enim in* ♮ *Mi, ut duriorem rejicit, ac loco ejus plerumq; Clausulam* Jonici *in* C *assumit.*



Æolii deniq; & Hypoæolii Primaria clausula constituitur in A, Secundaria in e, Tertia in c.



Non autem absq; discrimine Clausulæ *Primariæ, Secundariæ, Tertiariæ*, & *peregrinæ* sunt adhibendæ, sed qvælibet suo certo loco & tempore.

PRIMA-

PRIMARIA igitur, cum ubiq; qvidem in Principio, medio, & fine cujuslibet harmoniæ locum habeat, ne per alias clausulas in alium atq; alium Modum deducatur, sed ut ubiq; verus Modus conspicuus sit: Tanto tamen cum apparatu ac προφάσει ac conatu nullibi fieri solet, ac in *fine*, vel *totius Cantilenæ*, vel *Periodorum*.

SECUNDARIA autem non raro etiam principium format, sæpius tamen *Colon* exprimere, aut *Sententiâ textus pendente* adhiberi solet, utpote in *interrogationibus*, & in *fine partium Cantilenarum*, ut aliqvid præterea de integra Cantilena restare indicet.

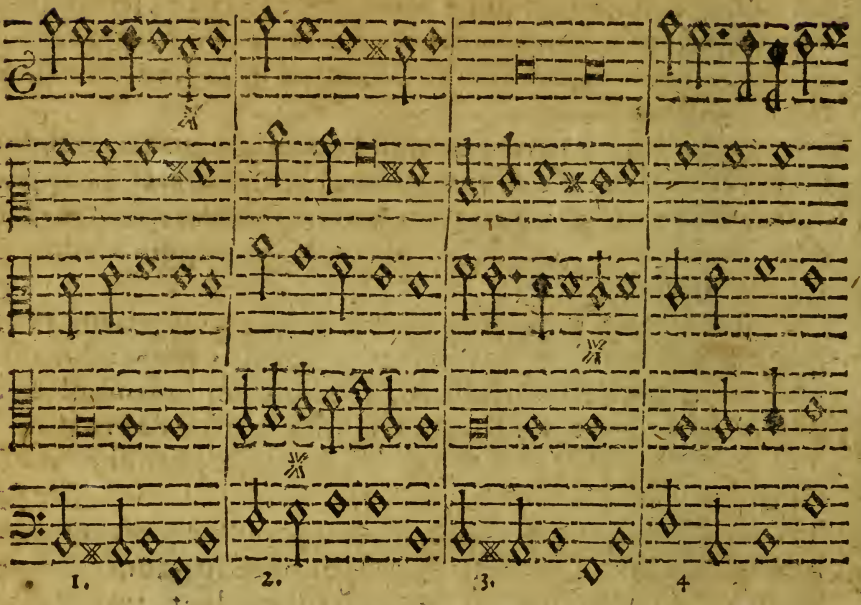
TERTIANÆ, qvemadmodum interdum etiam Peregrinæ ad *Commata* exprimenda, & ad affectus movendos assumuntur, magno tamen judicio, ne Modo per ejusmodi peregrinas clausulas per mutato, harmonia prorsus destruatur.

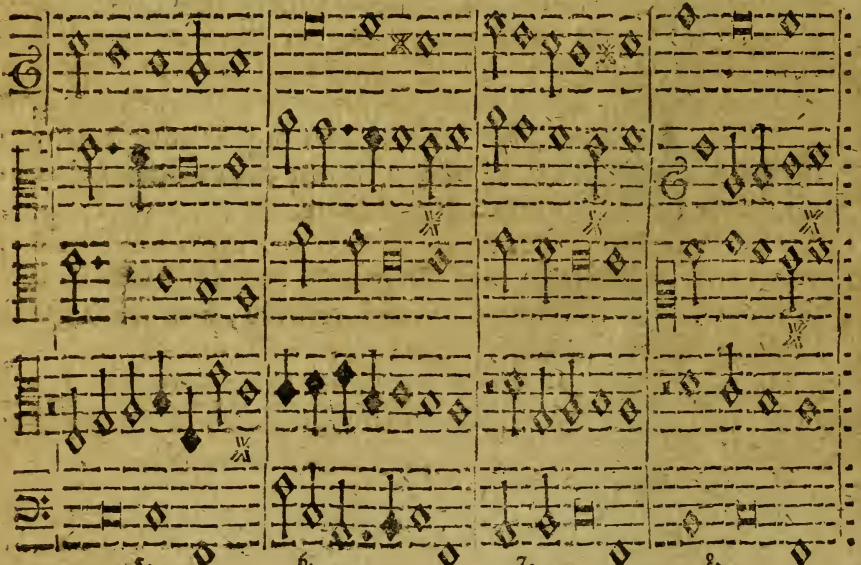
FINIS igitur *(ut modo dictum)* in clausula Modi *primaria*, tanqvam *propriâ & perfectissimâ* constituatur: In Secundaria, Tertiariâ & peregrinâ idem fieri non potest, propterea qvod hæ clausulæ imperfectione sua Harmoniæ Modum dubium reddant, & ipsam harmoniam qvasi suspendant, traducantq; in eam Formam, ut Auditores spe atq; expectatione futurorum detenti perfectius qvid, in qvo Finis statuatur, expectent. Et deinde ne peccetur contra vulgarem Musicorum Regulam: *In Fine videbitur cujus Toni.* Cum enim ubiq; Modus harmoniæ ostendendus sit, maximè tamen in fine, unde omnis ejus bonitas, elegantia & perfectio judicatur.

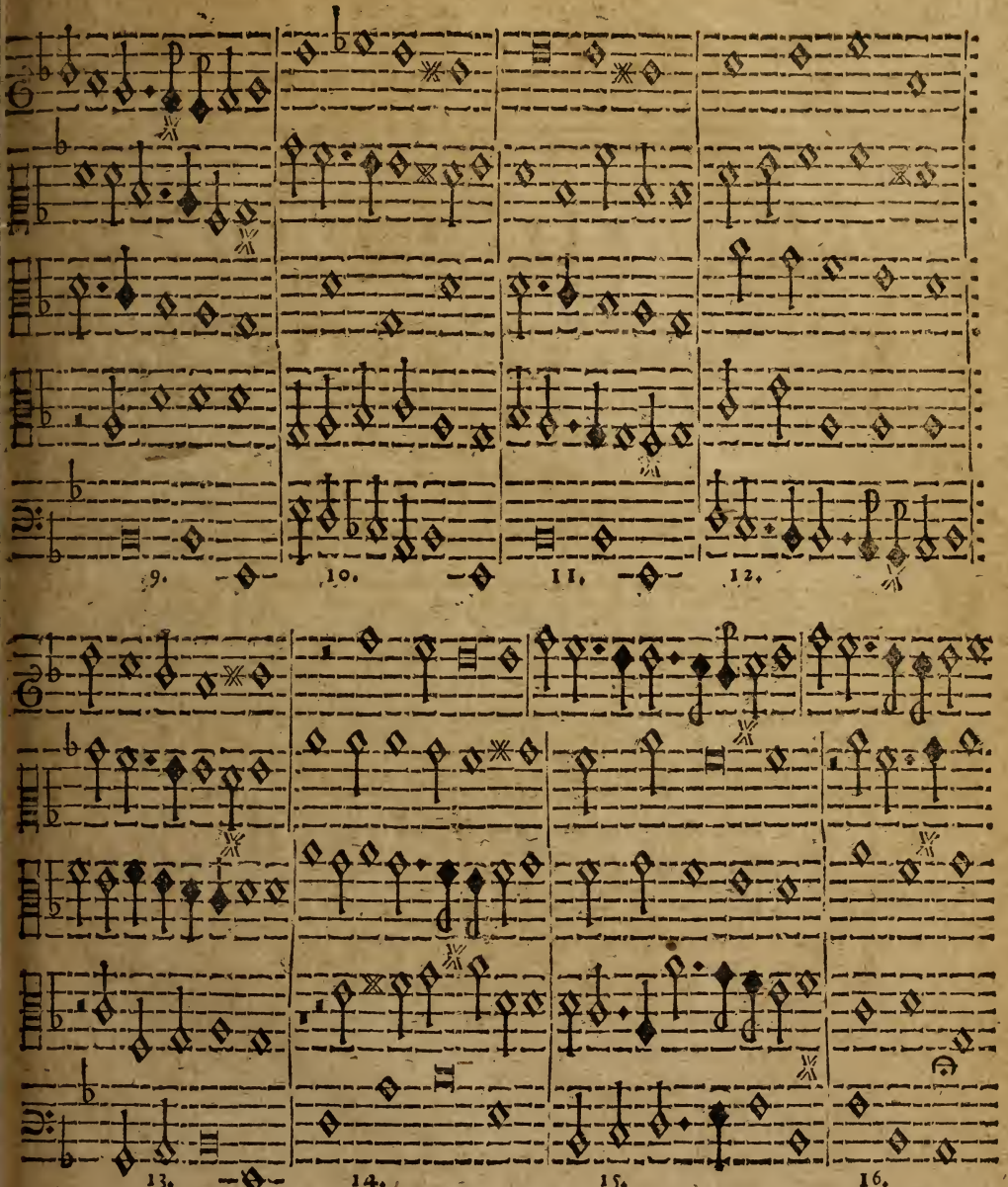
Et etiamsi contraria apud bonos Autores exempla inveniuntur, illa tamen, qvi Harmoniæ cum Oratione consensum examinaverit, inveniet, nec temerè, nec absq; gravissimis causis usurpata.

Seqvun-

Seqvuntur exempla qvædam Clauſulás formales in pluribus vocibus conſtituendi:



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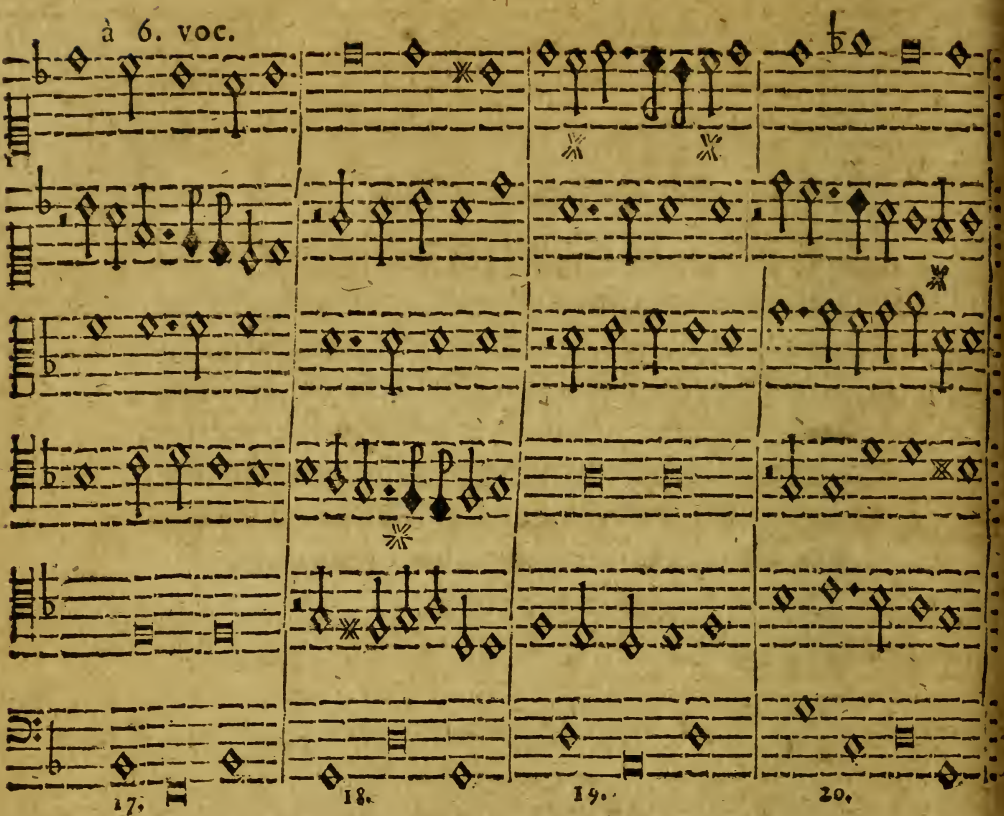
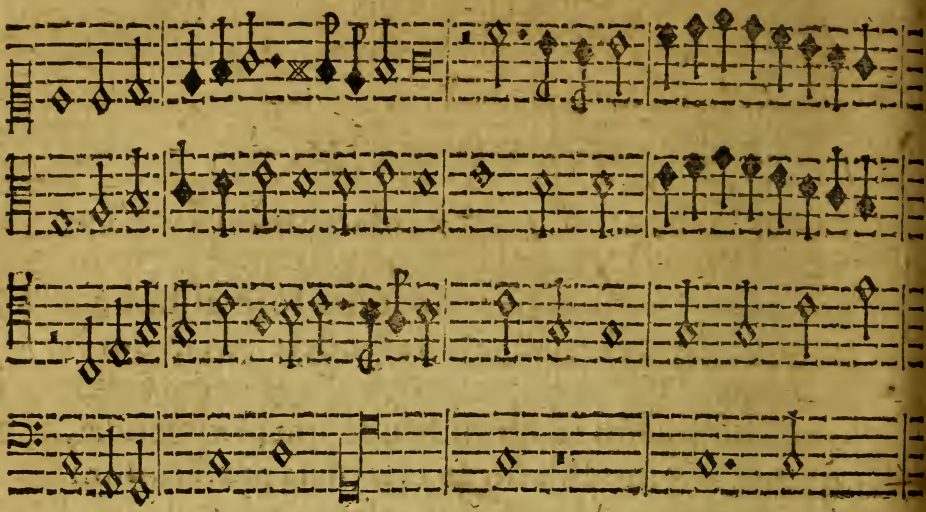


SEQVIN-

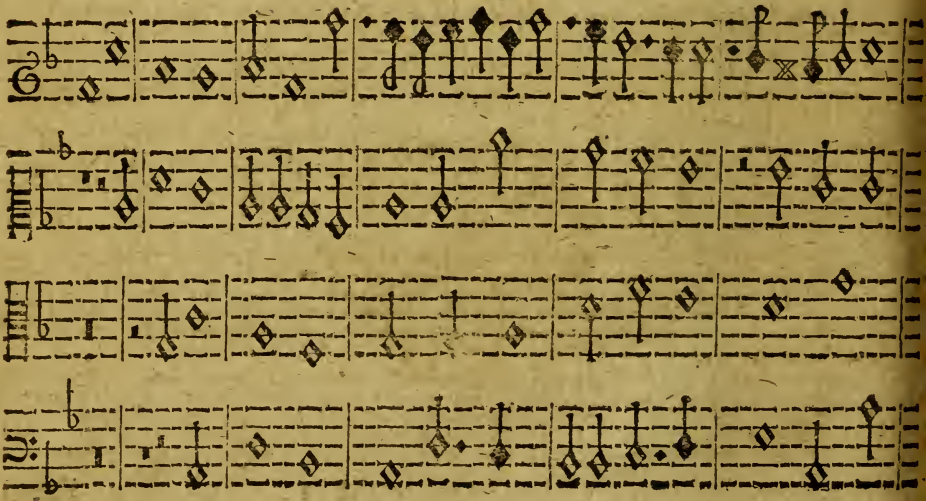
SEQVUNTUR

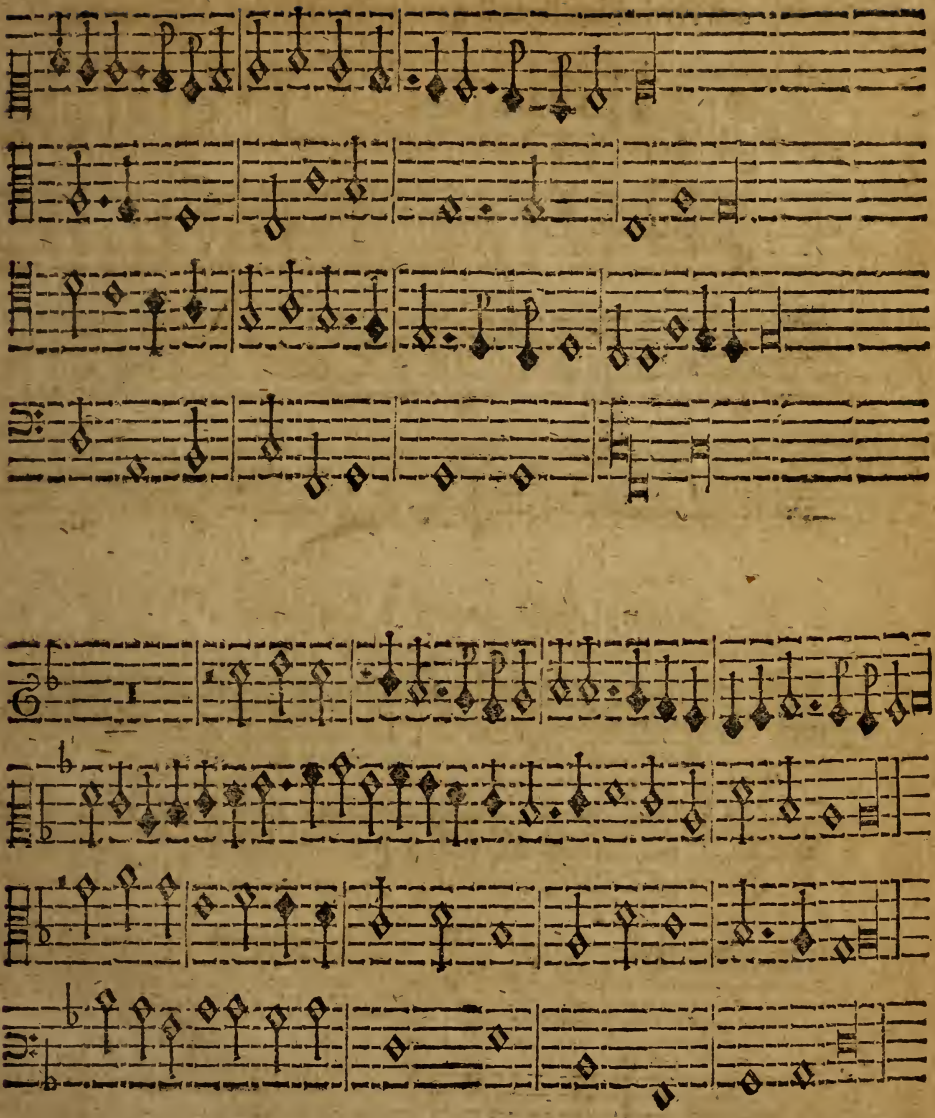
Exempla alia 4. voc. tàm Regularis qvàm Transpositi Systematis ad omnes Modos, tam Authenticos qvam Plagales, suis Clausulis formalibus accommodata, ex qvibus simul videre est, qvomodo Claves signatæ cuilibet Melodiæ principalium qvatuor vocum in omni Modo sint præfigendæ, qvantumq́; modulatio qvævis juxta præscriptum Ambitus sui circuitum ascendere, & descendere debeat.

Exemplum Jonici ♮ dur: ſuis Clauſulis formalibus.



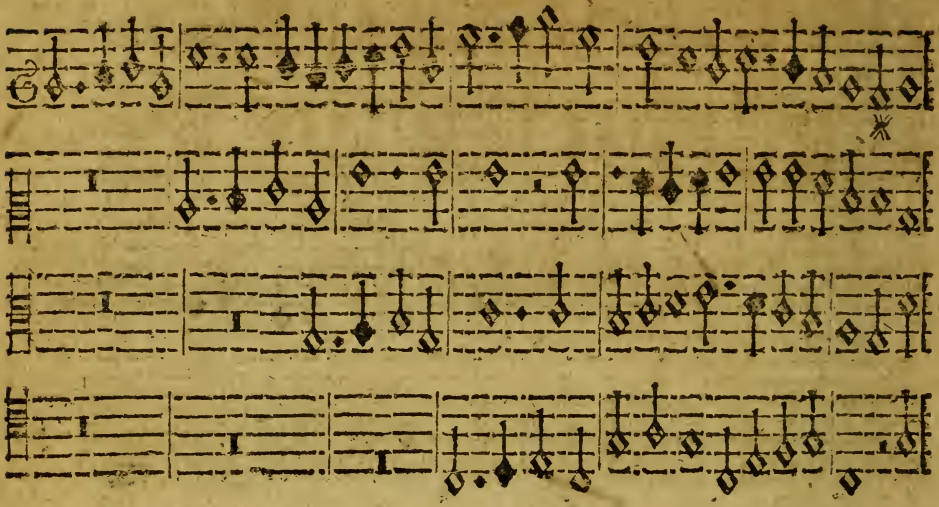
Exemplum Jonici ♭ Moll: ſive Tranſpoſiti.



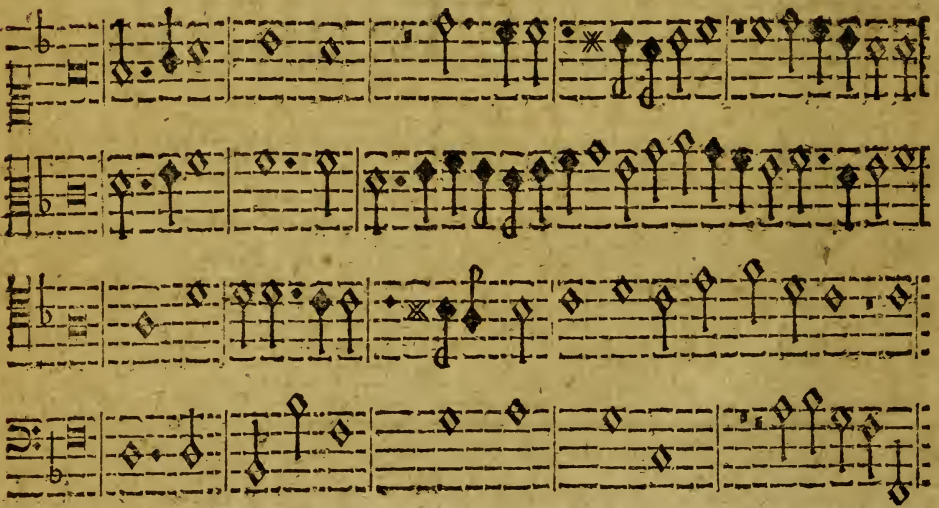


Exem-

Exemplum Hypojonici ♮ Dur: Clauſulis ſuis formalibus.



Exemplum Hypojon: b Mollaris.



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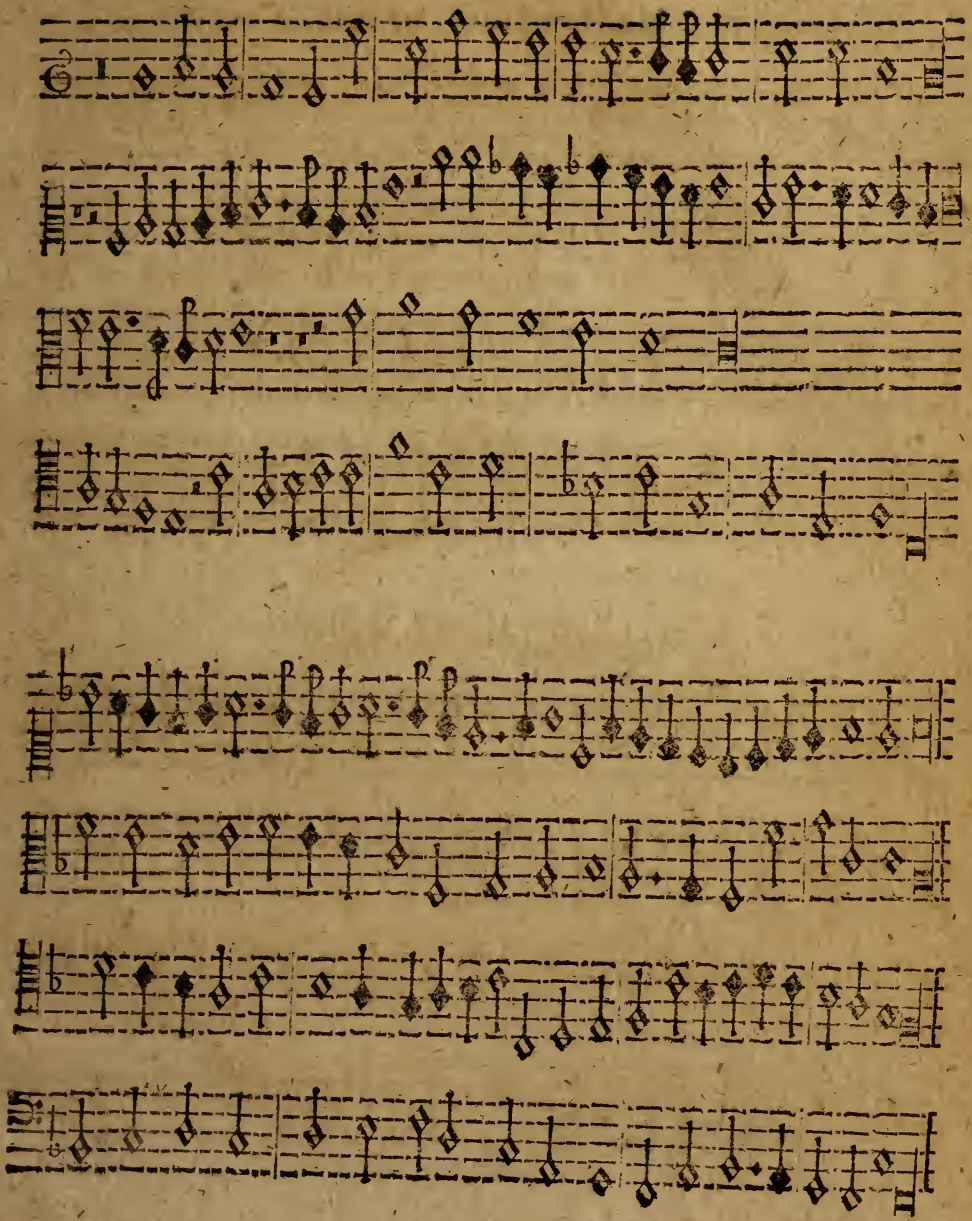
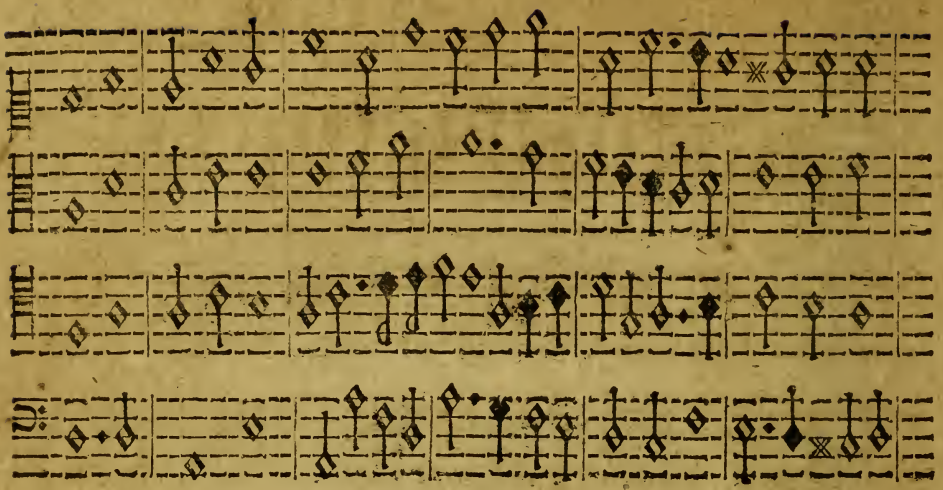
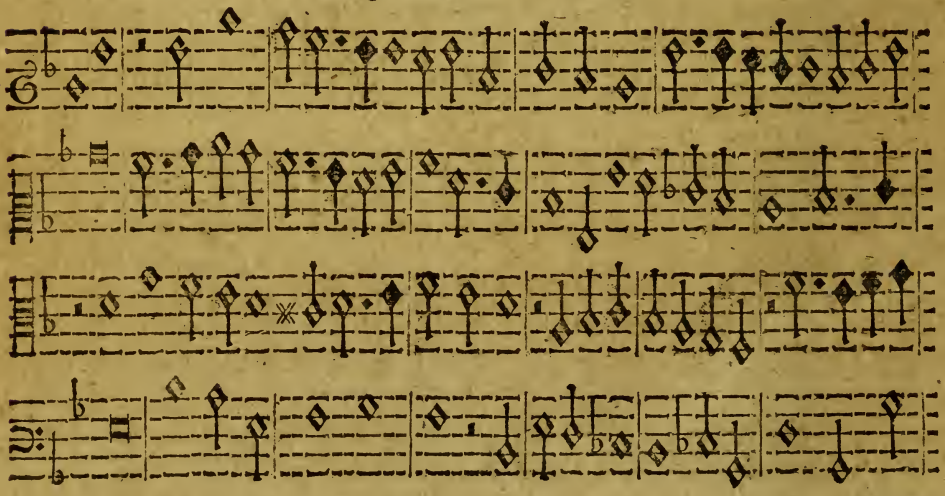


Exem-

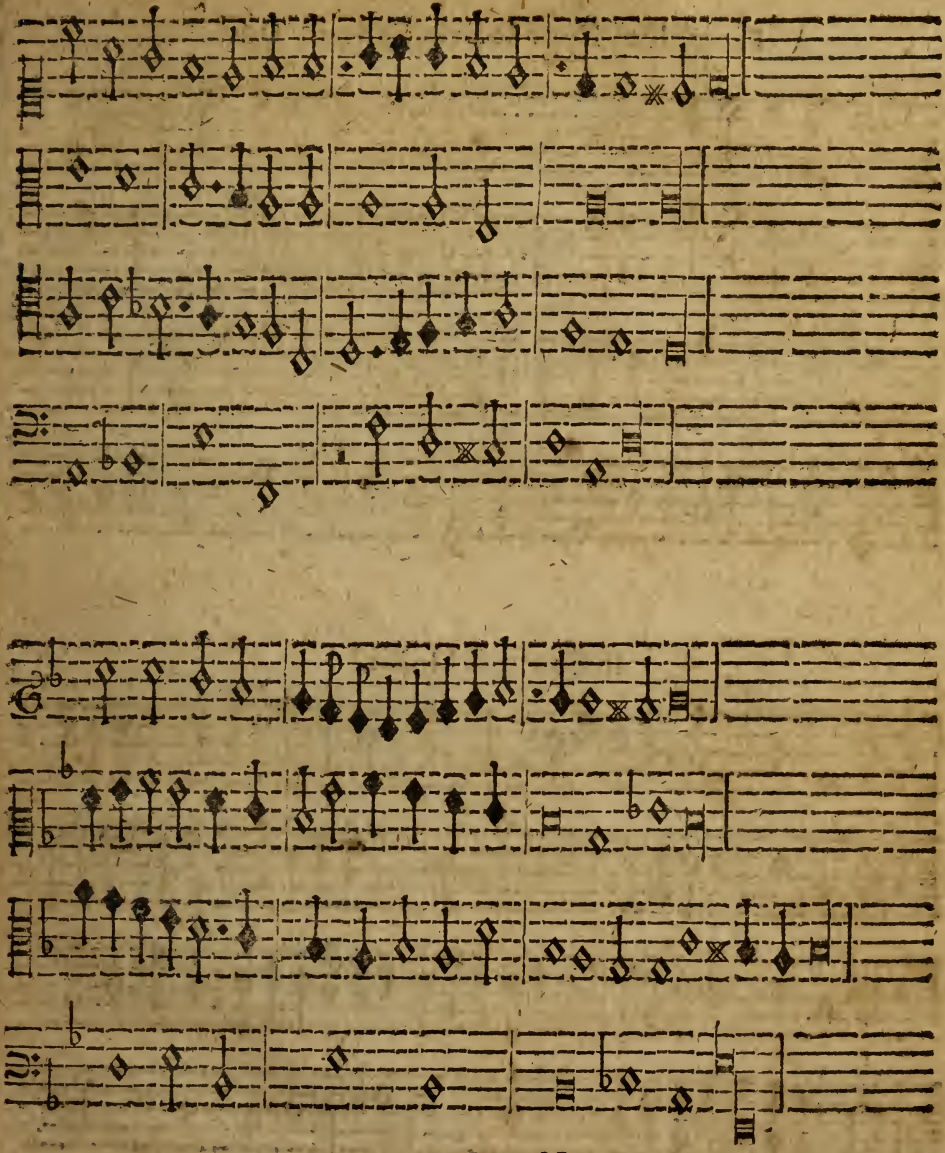
Exemplum Dorii ♮ Dur:



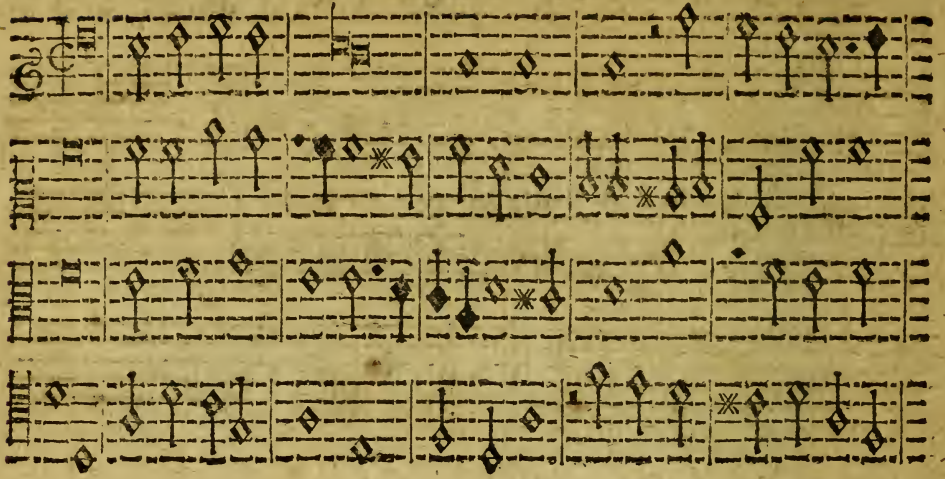
Exemplum Dorii b Moll:



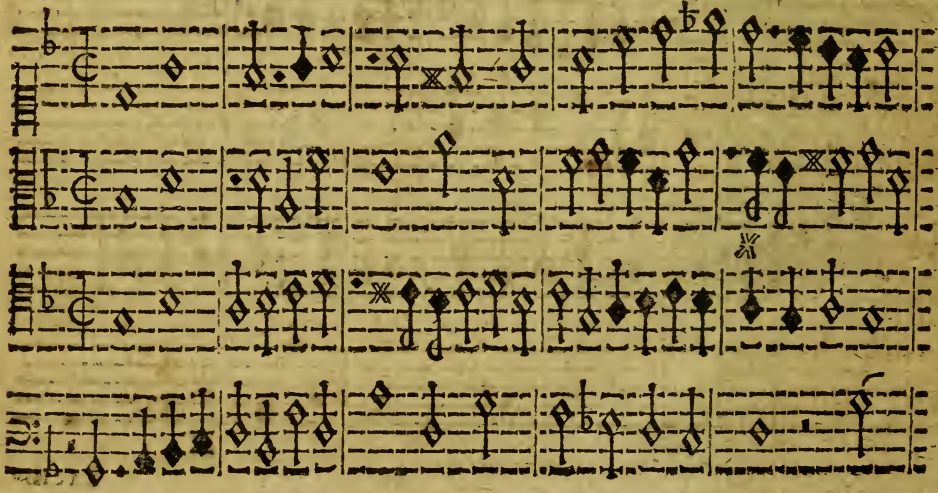
Exem-

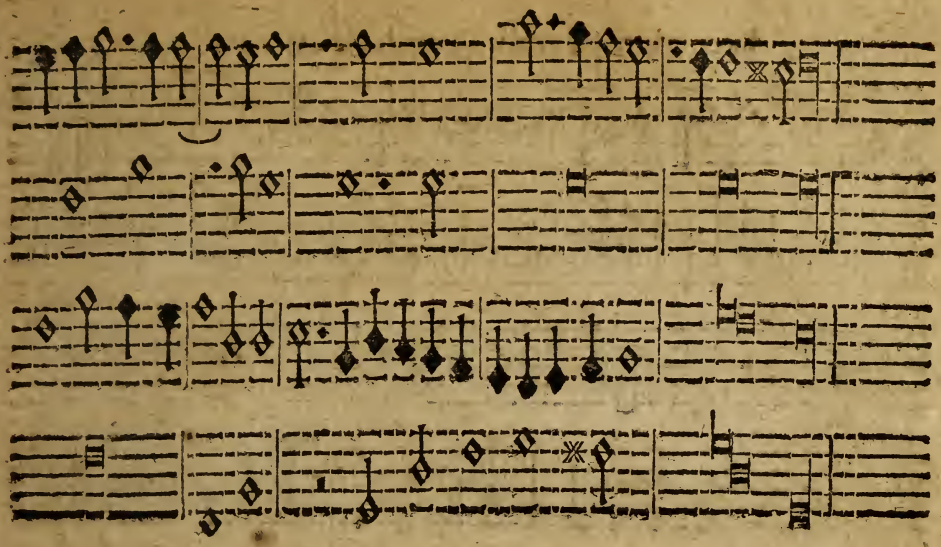


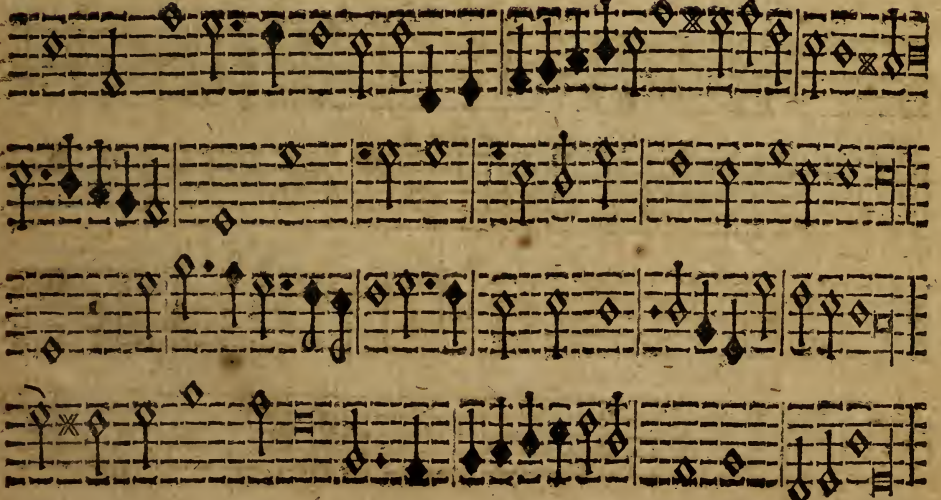
Exemplum Hypodorii in Cantu ♮ Duri.



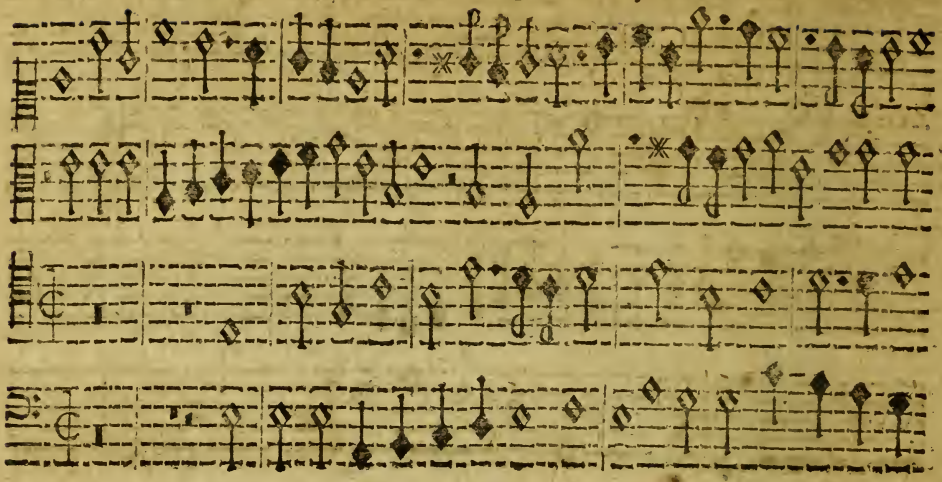
In Cantu b Mollis.



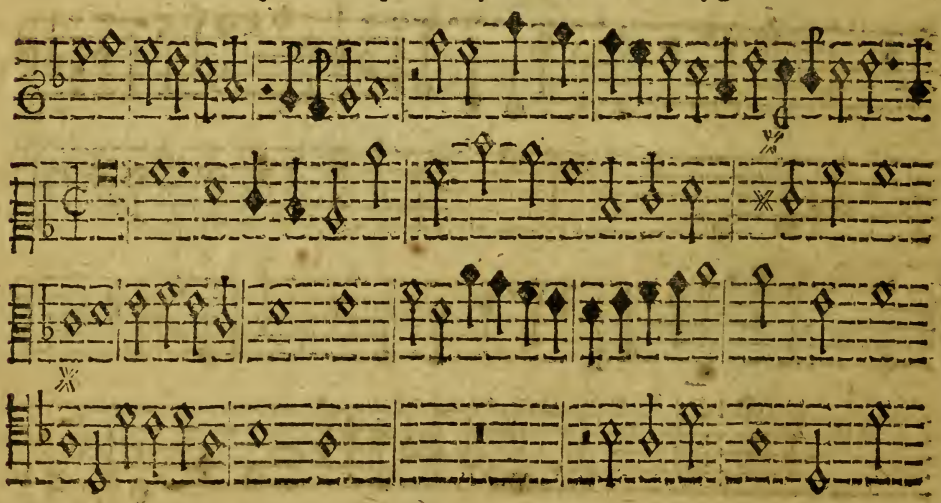


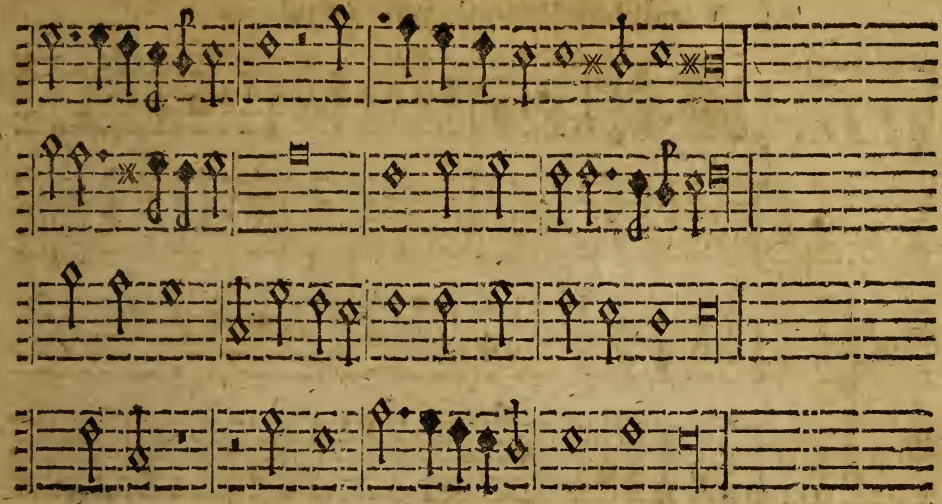


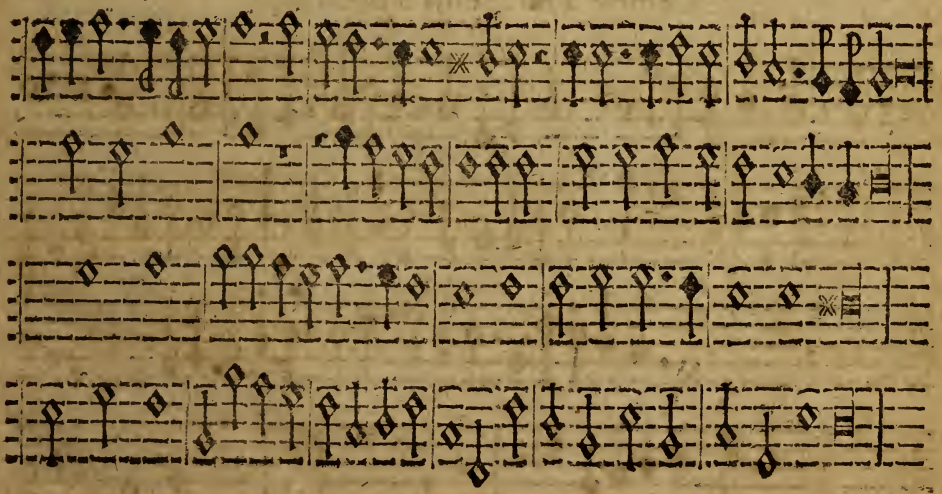
Exemplum Phrygii. Regularis Syſtematis.



Exempl: Tranſpoſiti Syſtematis in Phrygio.

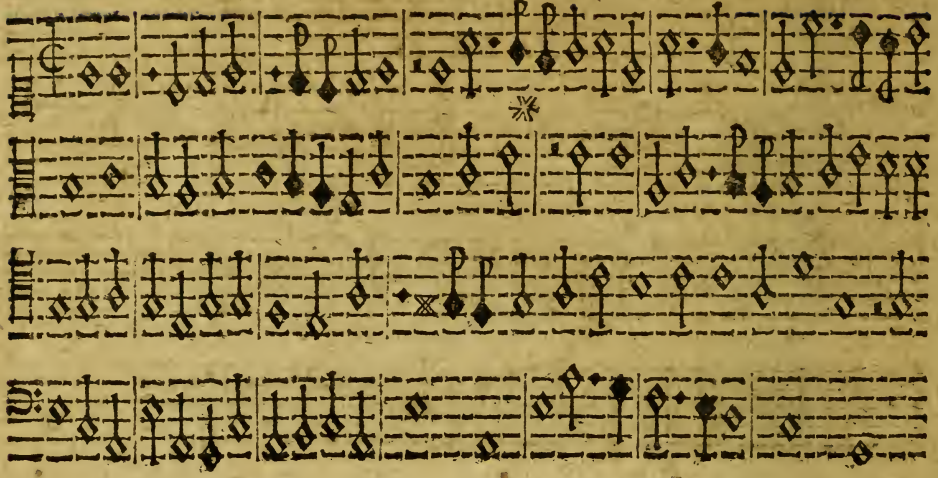




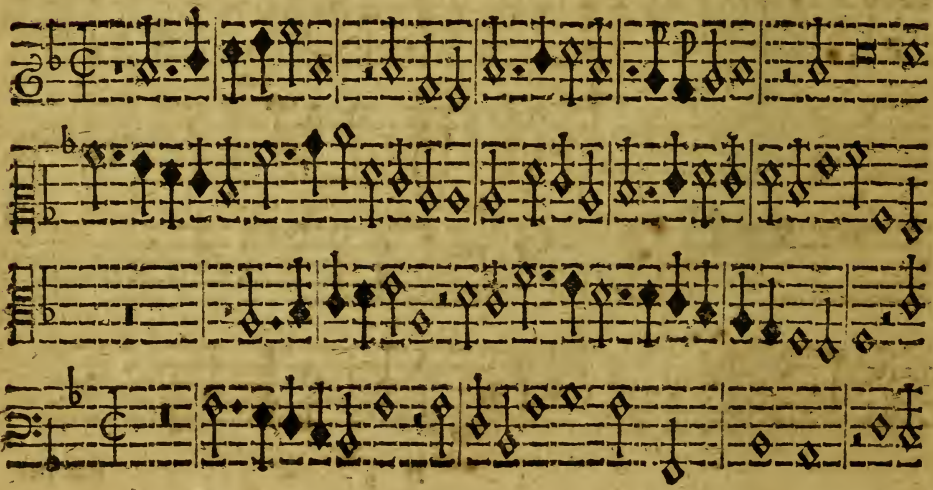


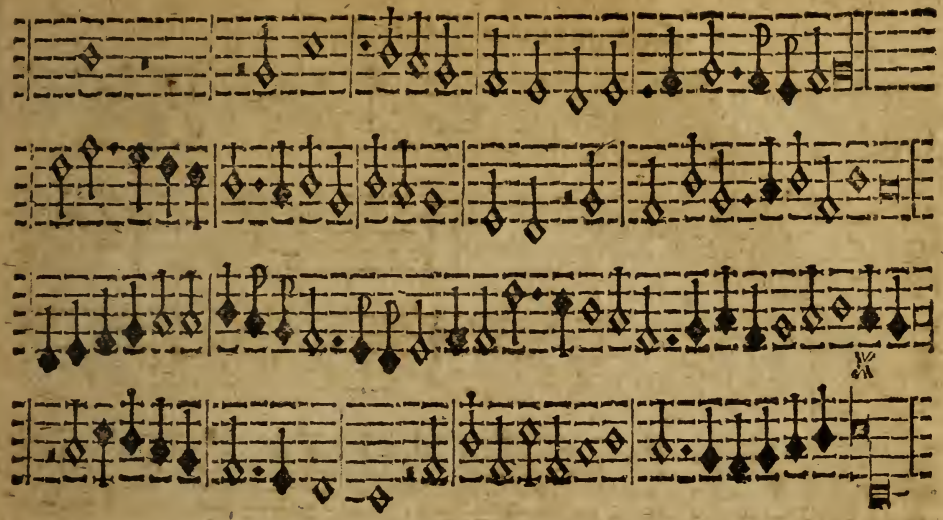
Exem-

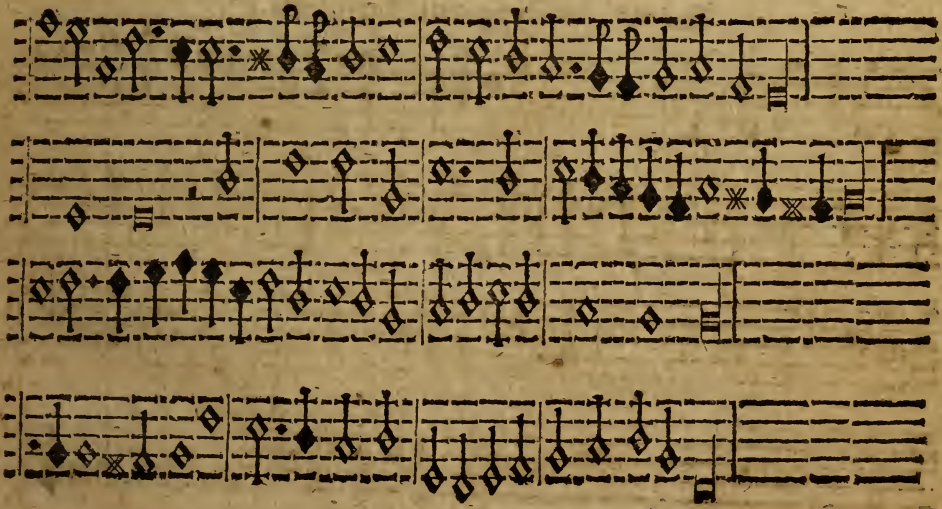
Exemplum Hypophrygii Regularis.



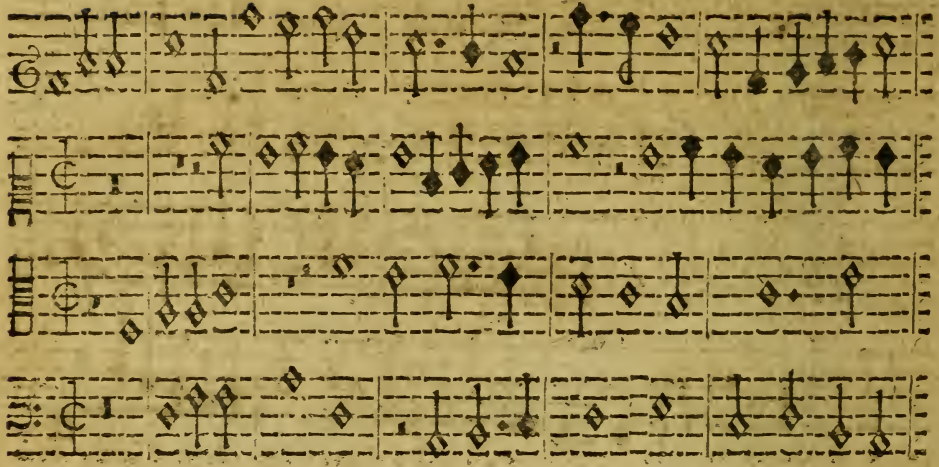
Exempl: Tranſpoſiti Syſtematis.



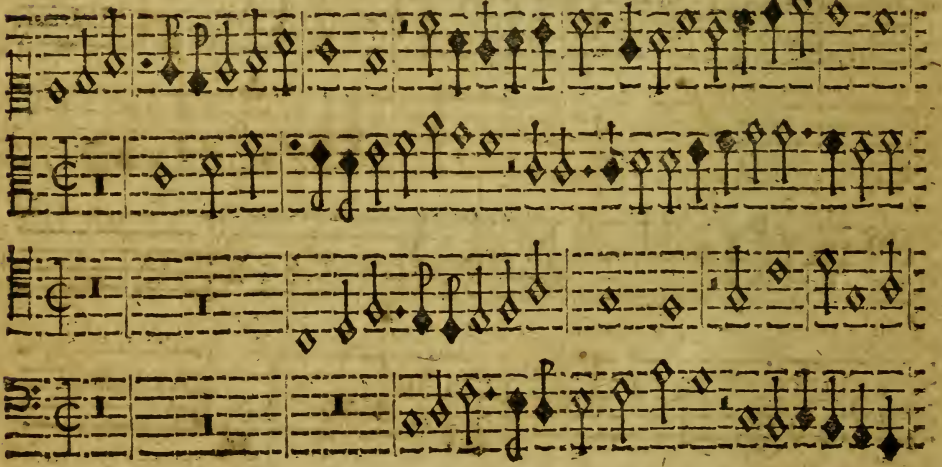




Exemplum Lydii Regularis.



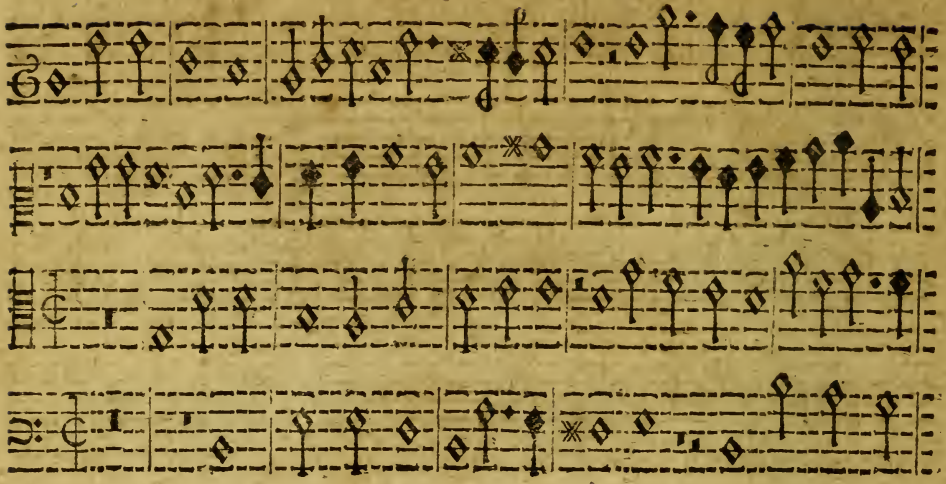
Exemplum Hypolydii Regularis.



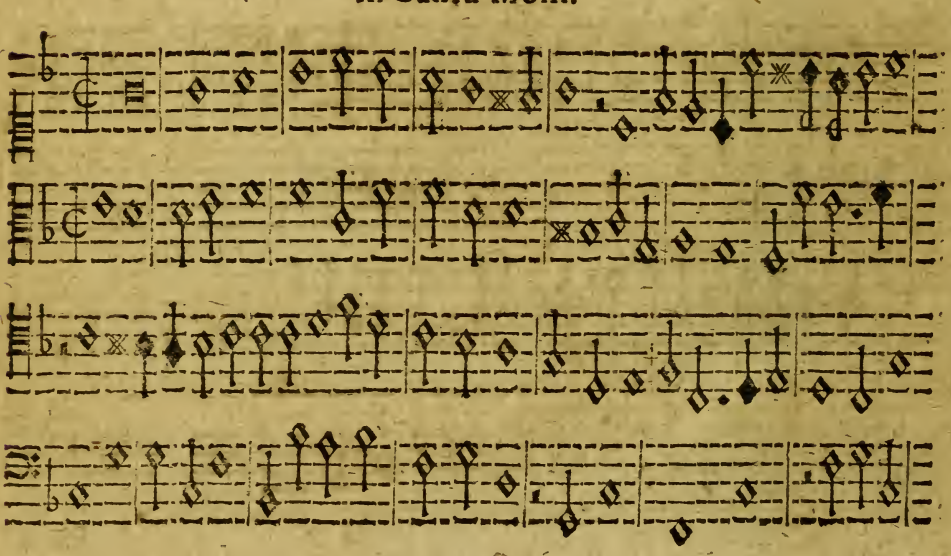
Transponitur ſic:

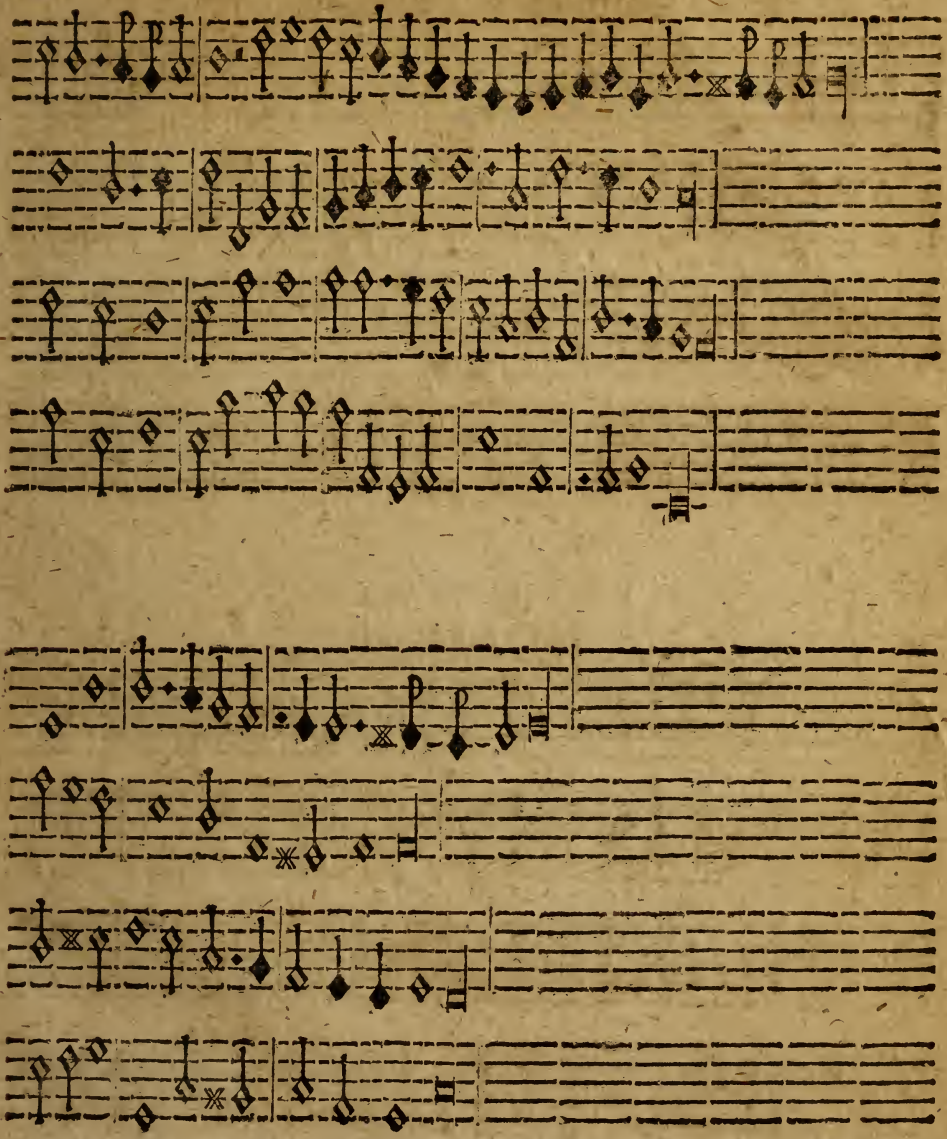
Sic in Cantu Molli.

Exemplum Mixolydii in Cantu ♮ Duri.

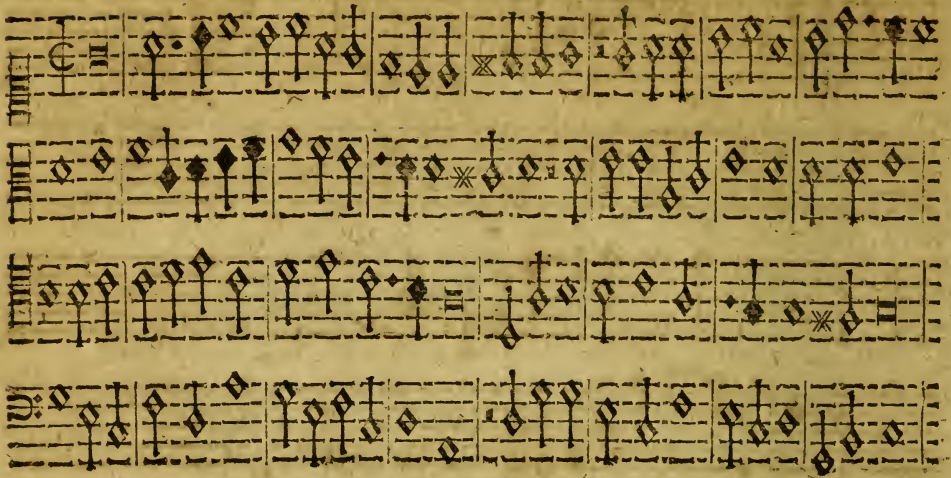


In Cantu Molli.

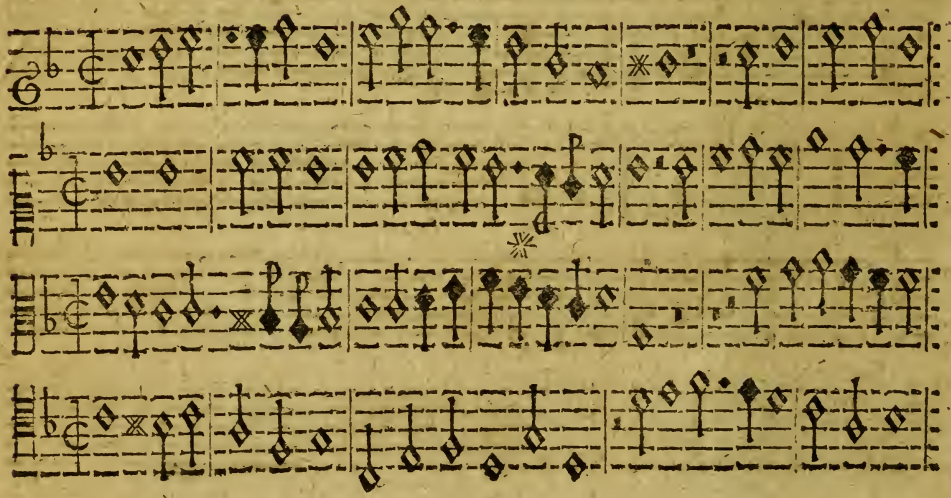


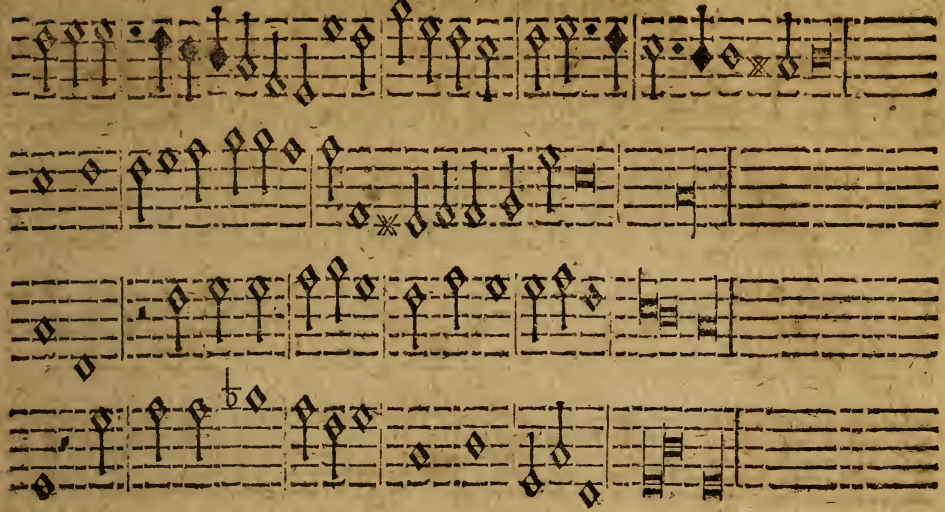


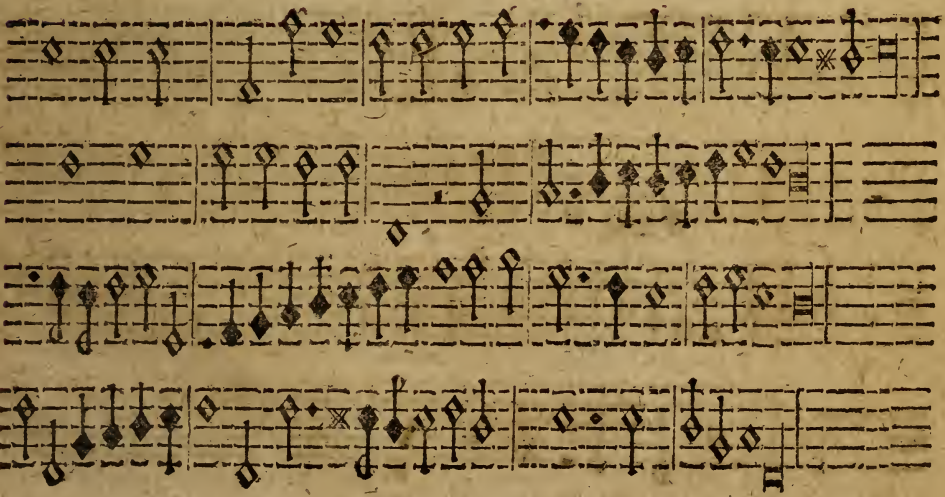
Exemplum Hypomixolydii in Cantu Duro.



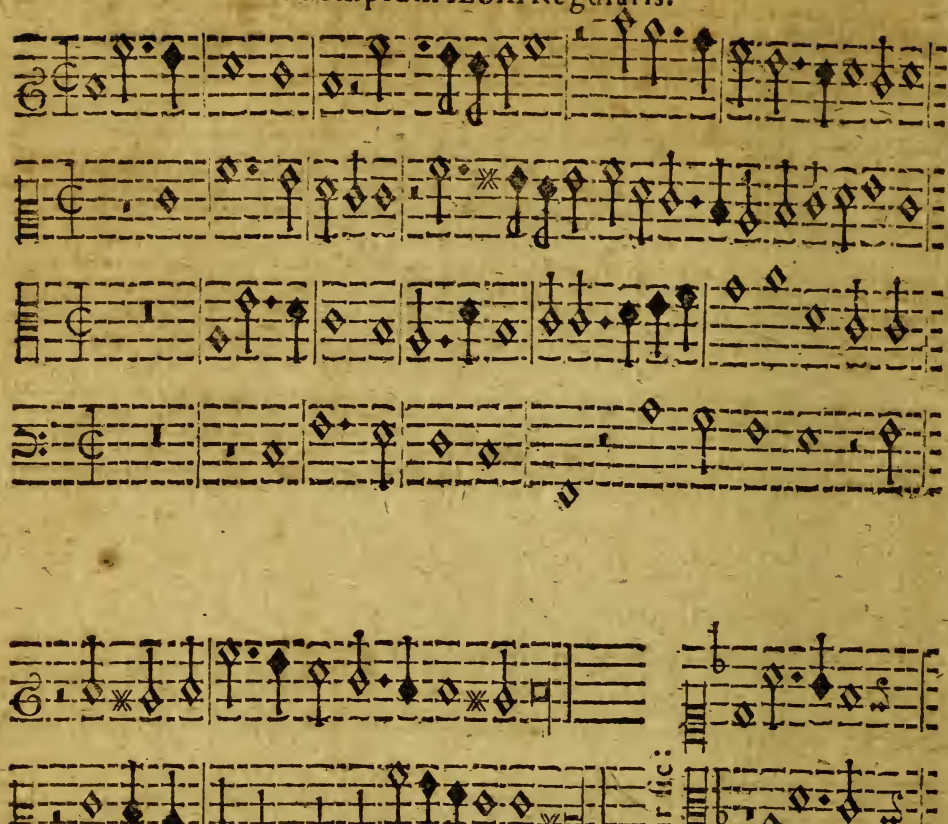
In Cantu Molli.



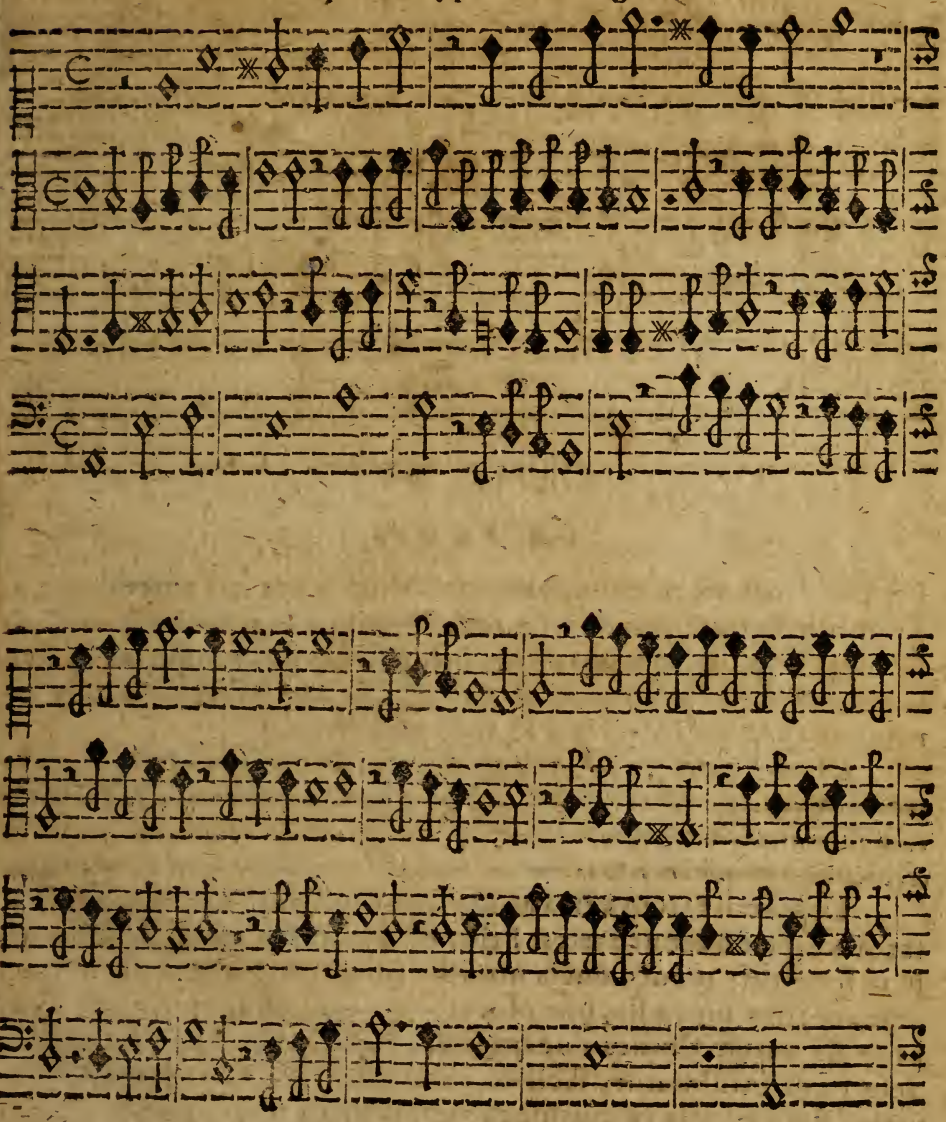


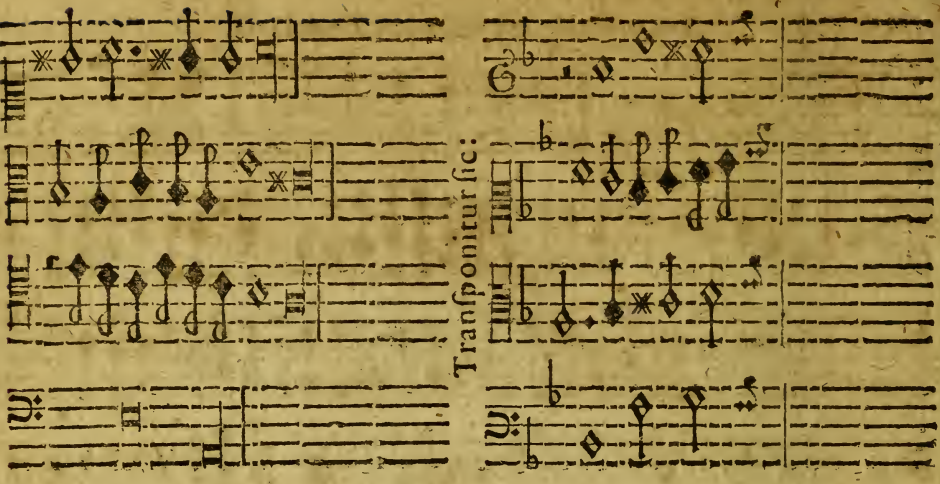


Exemplum Æolii Regularis.



Exemplum HypoÆolii Regularis.





CAPUT XVI.

DE FUGIS.

FUGA ornamentorum omnium Musicorum ornamentum, ut hodiè spectatissimum, sic difficilimum, Ingeniosissimum, efficacissimum, in tanto est pretio apud Eruditos Musicos, ut cantilena pro artificiosa non existimetur, qvæ non elaboratissimis earundem abundet, & referta sit formationibus.

Musico igitur studio qvicunq; deditus, statim in principio, si aliqvo modo consonantiarum progressus, dissonantiarum mixtionem, & Clausularum formationem cognoverit, in Fugis effingendis & elaborandis sedulò sit occupatus, omnium enim maximè ingenium Musicum exinde est æstimandum.

Est autem FUGA certa Modulationis alicujus repetitio & imitatio, cujus duæ sunt partes. Prior est *vox qvæ præcedit*, & ducis officio fungitur, ideoq; ducis nomine insignitur: Altera est *vox qvæ seqvitur*, sive unica sit, sive plures, & Comites appellantur. Qvo propius autem Comes ducem suum conseqvitur, eò melior qvidem Fuga existimatur, facilius enim sentitur, & ab auribus observatur. Verum qvia in ejusmodi vicinis Fugis fingendis variationis

Modi

Modi pauci conceduntur, tantum per Pausas consecutionis tempus ascribatur, donec aliam atq; aliam Formam harmonia assumere potest.

Exercitium verò Fugæ ordiendum est in unâ aliqvâ parte Triadis, Modum, in qvo harmonia formatur, constituentis, ubi observandum, comitem post ducem suum incedere interdum *in ijsdem intervallis*, ut *Tonis*, *Semitoniis*, *Ditonis*, *Semiditonis*, &c. & tunc propriè Fugam dici, & svaviorem & laboriosiorem esse. Qvando verò eundem qvidem in lineis & spatiis progressum, *nec tamen eadem Intervalla*, ut *Tonos*, *Semitonia*, &c. Comes observat, Imitatio tantummodo dicitur. *Qvidam utramq; consecutionem Fugæ nomine comprehendunt.*

Hic observandi sunt versus Wenceslai Philomatis.

Quæ tibi principio fuerit vox ponere visa
Procedat fugiens, illamq; fugando sequatur
Altera cum simili modulamine, qvod Diapason
Unisonusq; creant, Diatessaron aut Diapente.
Indiget ingenio, qvi subtilesq; bonasq;
Vult fabricare fugas, nam nil præstantius illis.

Porrò Fuga vel est Ligata, vel Soluta.

LIGATA est, qvæ unico duce scripto per totam cantilenam progreditur. *Inscribitur aliàs certo titulo qvem Musici* Canonem *dicunt, qvo & temporis Intervallum, in qvo Comites ducem sequuntur: Et modus Canendi indicatur*, ut: *Fuga in unisono, διαπέντε, διὰ τεσσάρων, Ditono &c. post tempus, post duo tempora, post dimidium tempus &c.*

SOLUTÆ Fugæ dicuntur, qvæ in parte tantum Cantilenæ fiunt, & in Clausulas omissâ Fugæ imitatione se convertunt, & solvûntur.

Deinde tam *ligata* qvam *soluta* Fuga est vel *ejusdem modulationis*, vel *diversæ*.

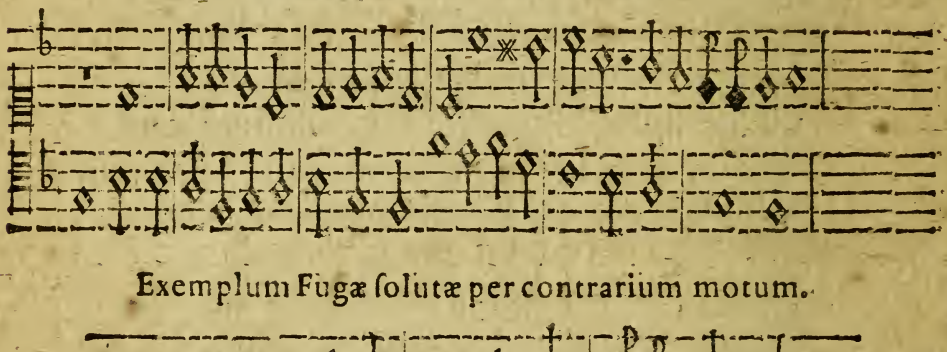
Ejusdem modulationis Fuga est, qvando voces paribus, aut non multum discrepantibus consecutionum motibus in ascendendo &

deſcendendo progrediuntur, ſive in uniſono ſive in aliis Intervallis.

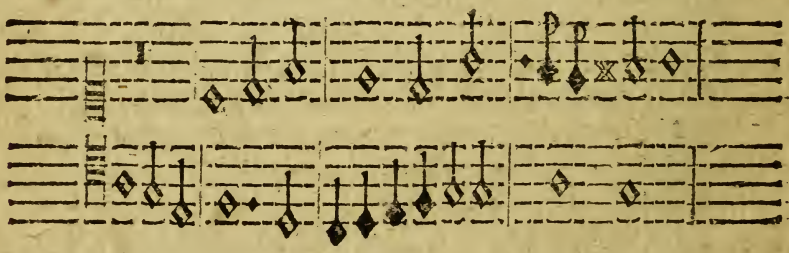
Diverſæ modulationis Fuga eſt, qvando Comes cum duce ſuo vel motu contrario progreditur, & tantùm aſcendit, qvantum dux deſcendit, & contra: Vel qvando Figurarum qvantitate diſcrepant, Fugam tamen non obſcurè oſtendunt: Vel etiam qvando diverſæ Fugæ miſcentur.

N. *Ligatæ Fugæ ingenii ſolummodo exercendi gratia, & ad habitum in tractandis harmoniis ſibi comparandum artificum exercitatiſſimorum induſtria ſunt inventæ, ideoq; non magnopere tum ob difficilitatem, tum ob uſum, qvem rarò in Cantionibus habet, ab incipientibus ſunt urgendæ.*

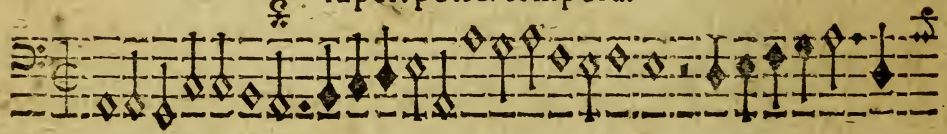
Exemplum Fugæ ſolutæ, ejusdem modulationis.



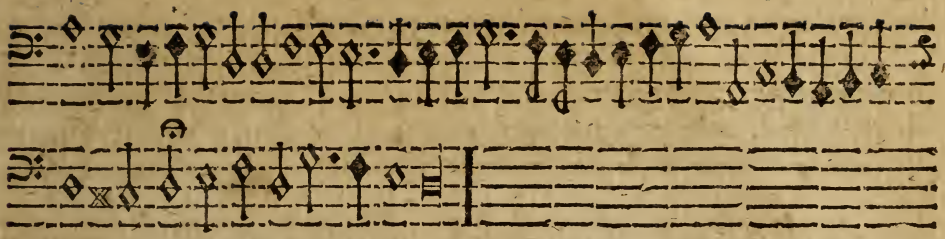
Exemplum Fugæ ſolutæ per contrarium motum.



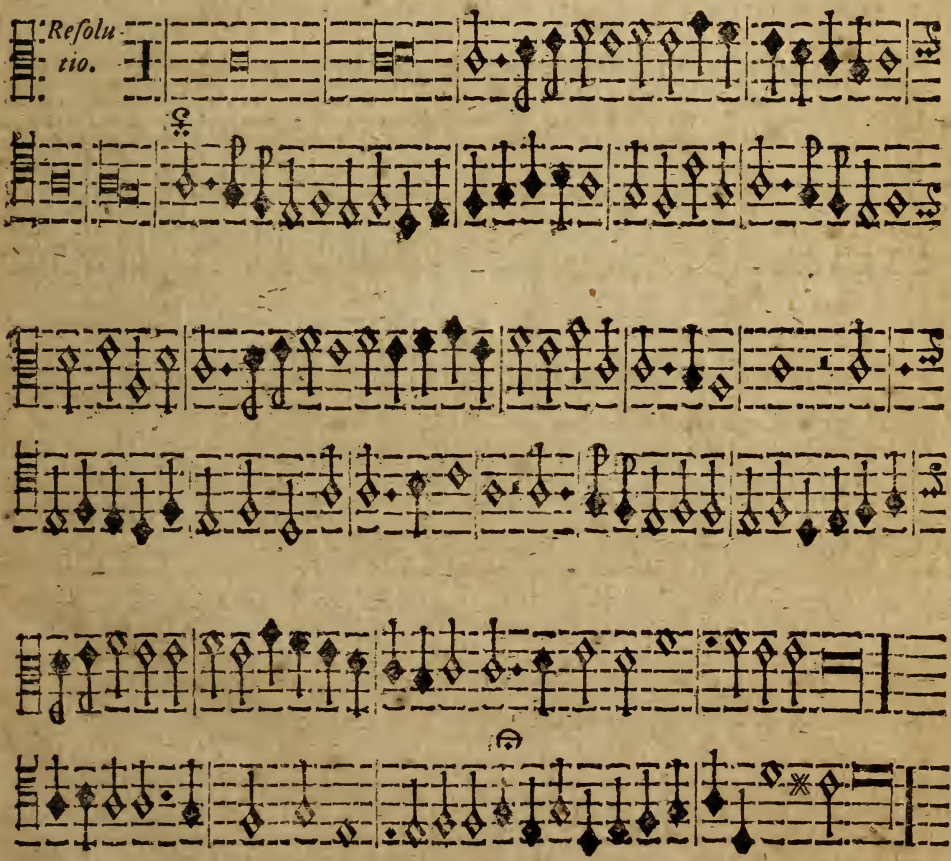
Exemplum Fugæ ligatæ ejusdem modulationis in Octavâ ſuper: poſt 2. tempora.



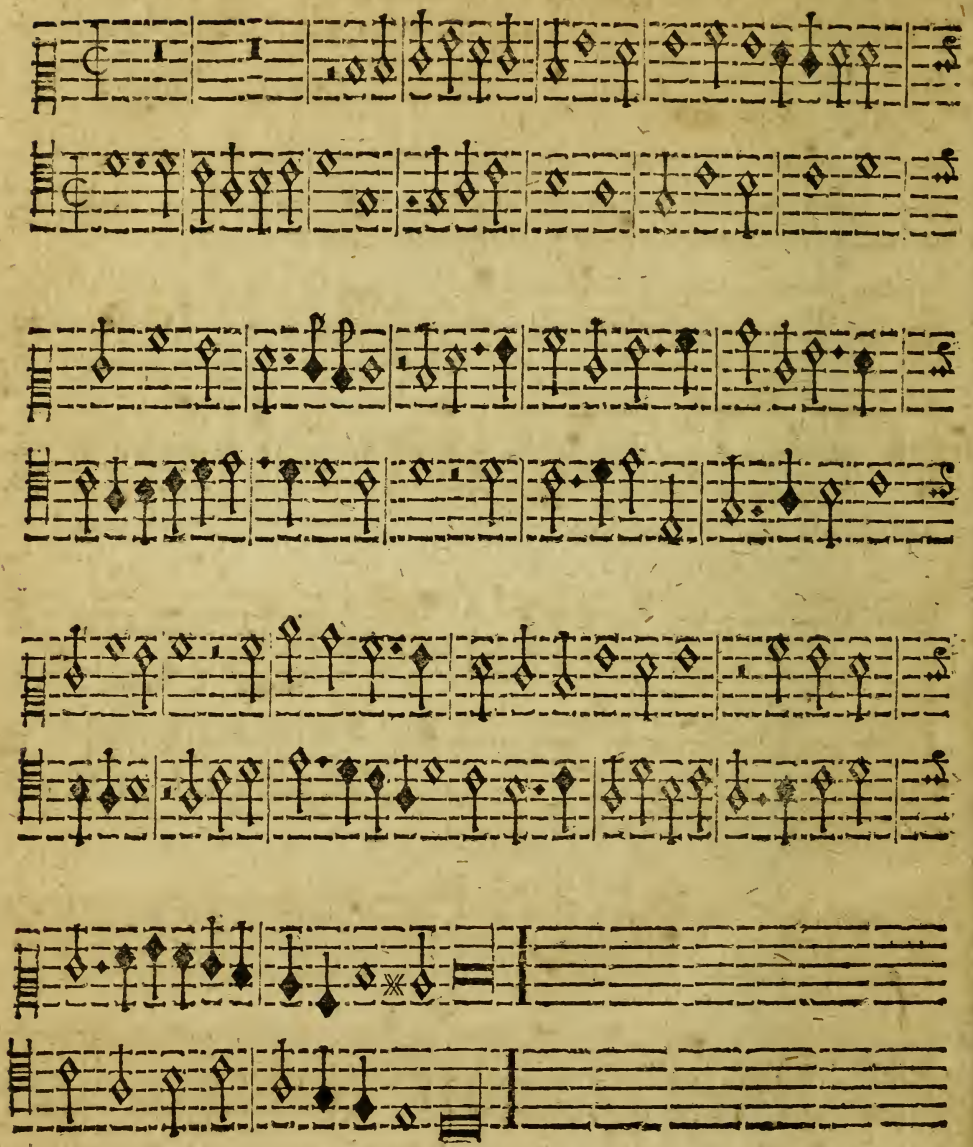
Exem-



Exemplum Fugæ Ligatæ, ubi Comes Ducem ſuum in Semiditono ſuper: contrariis paſſibus ſeqvitur poſt 2. tempora.

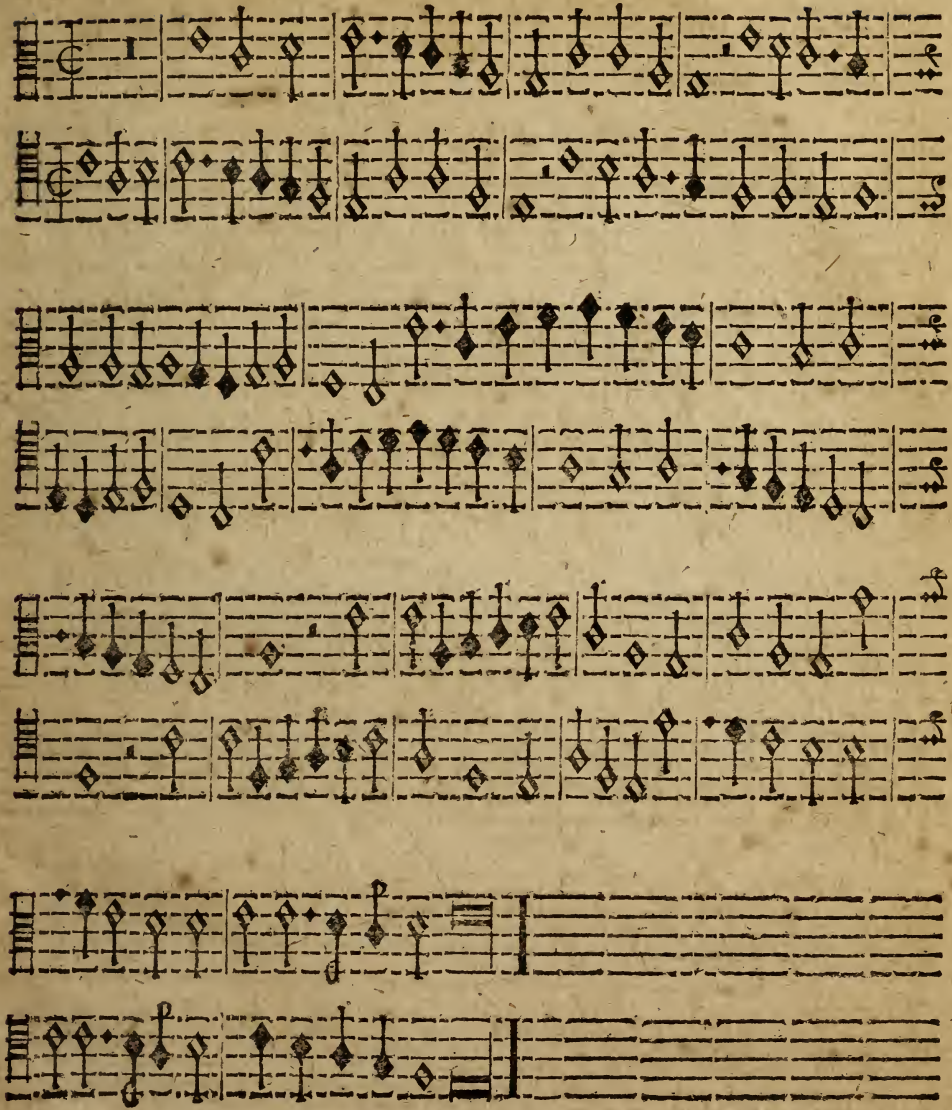


Exemplum Imitationis ſolutæ.

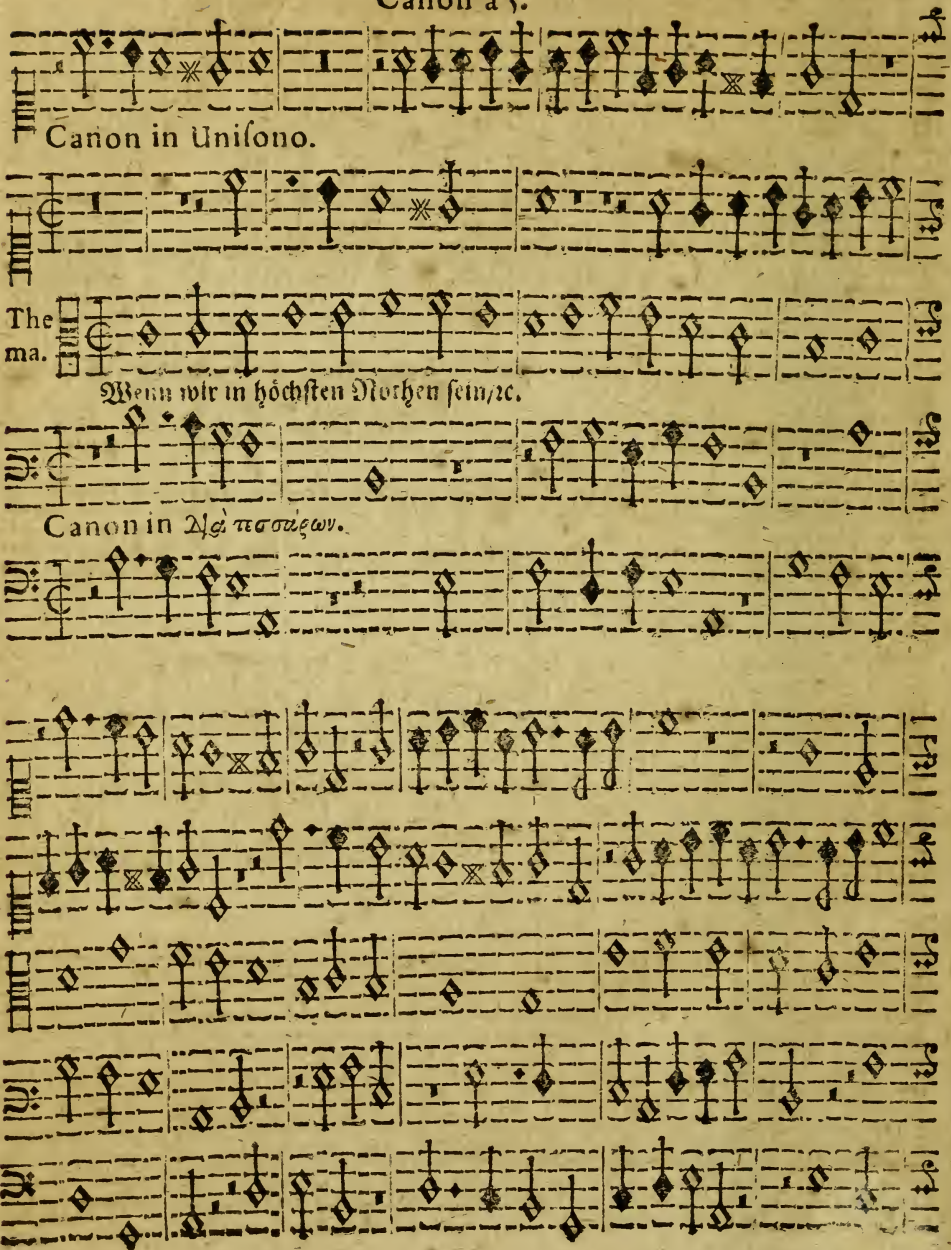


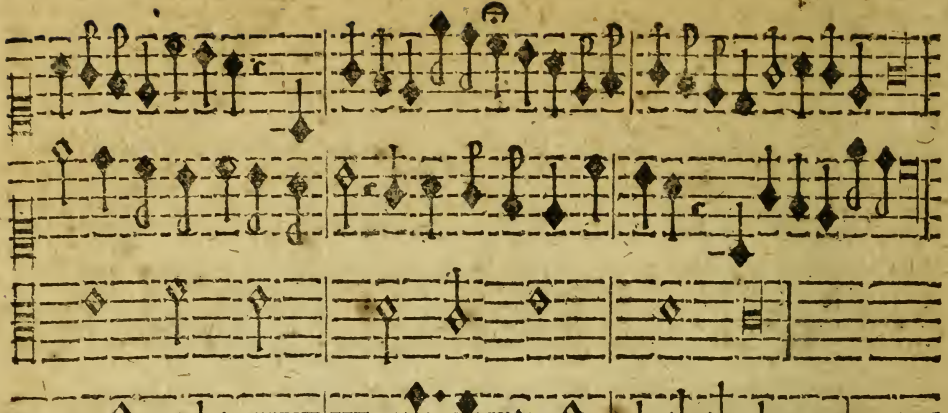
Exem-

Exemplum Imitationis Ligatæ in Ditono
ſuperiore poſt Tempus.

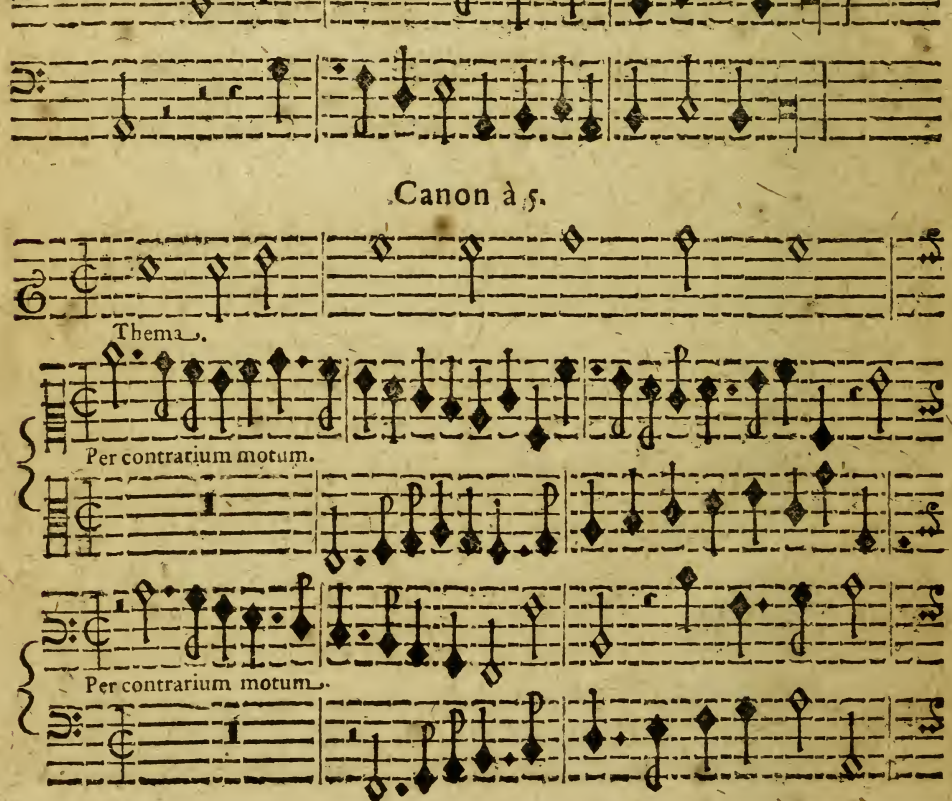


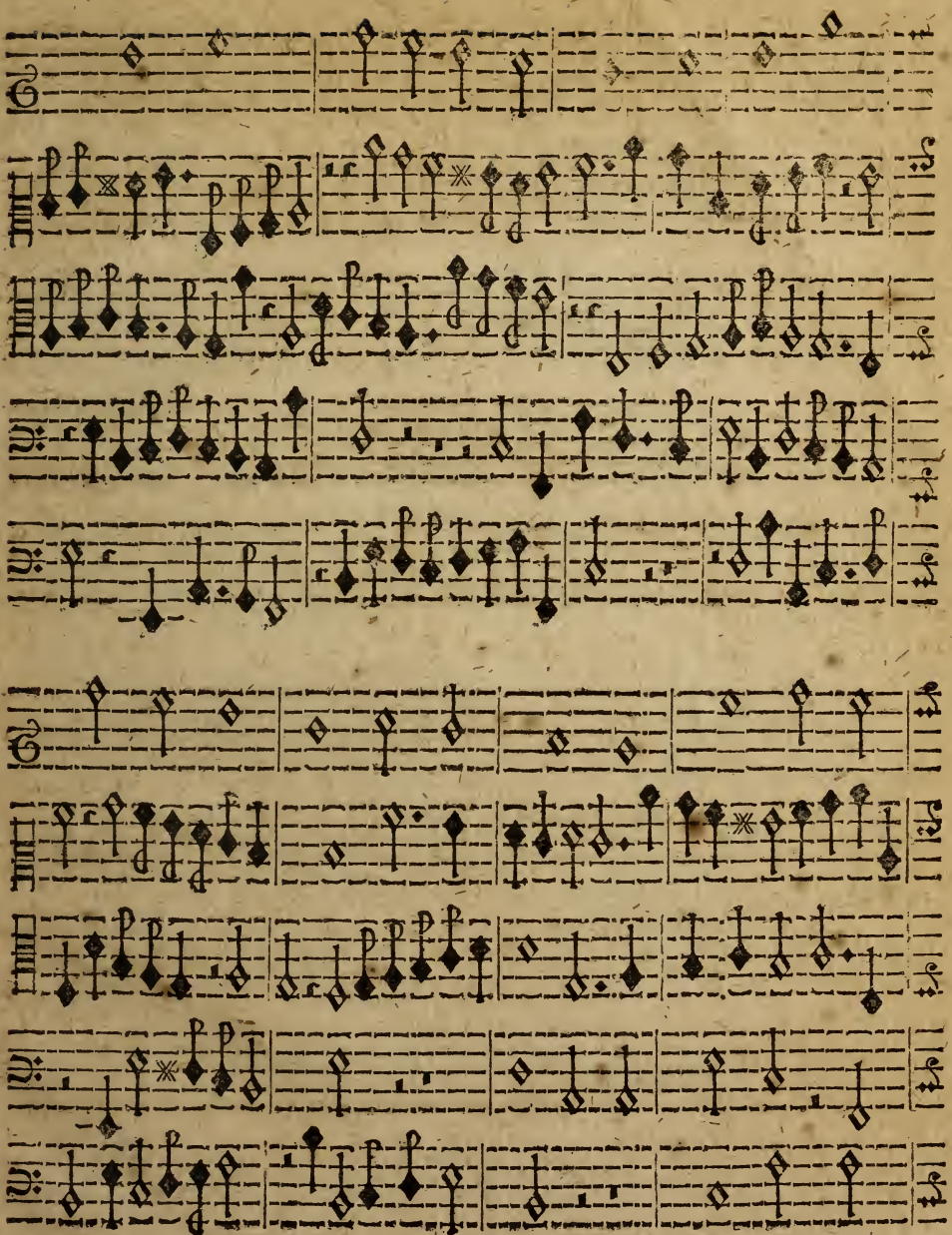
Canon à 5.

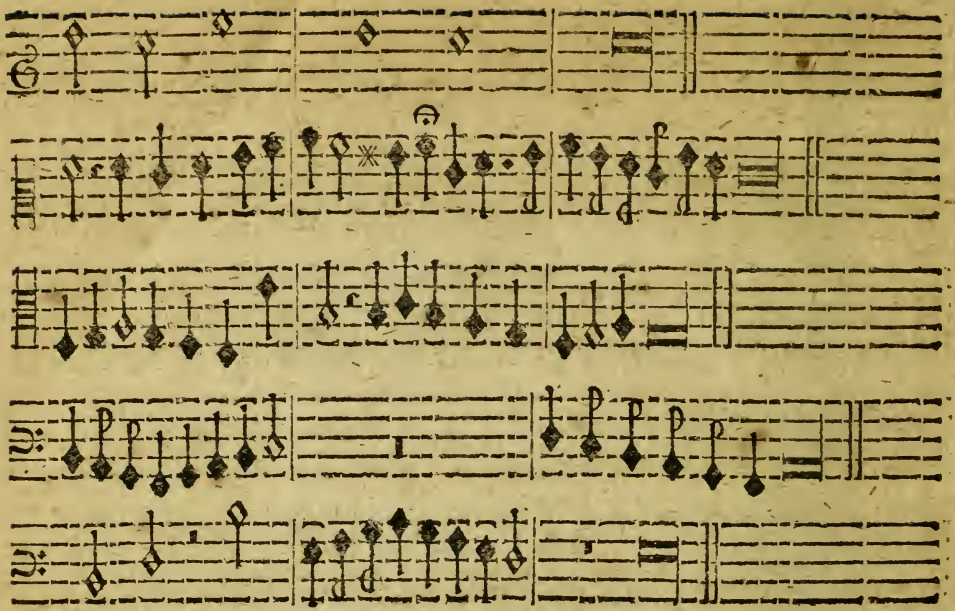

Canon in Uniſono.
Thema.
Wenn wir in höchſten Nothen ſein/ꝛc.
Canon in Διὰ πασῶν.



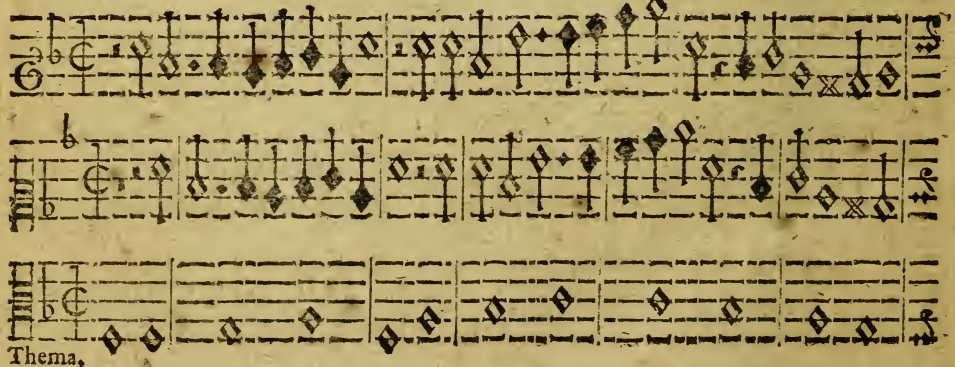
Canon à 5.



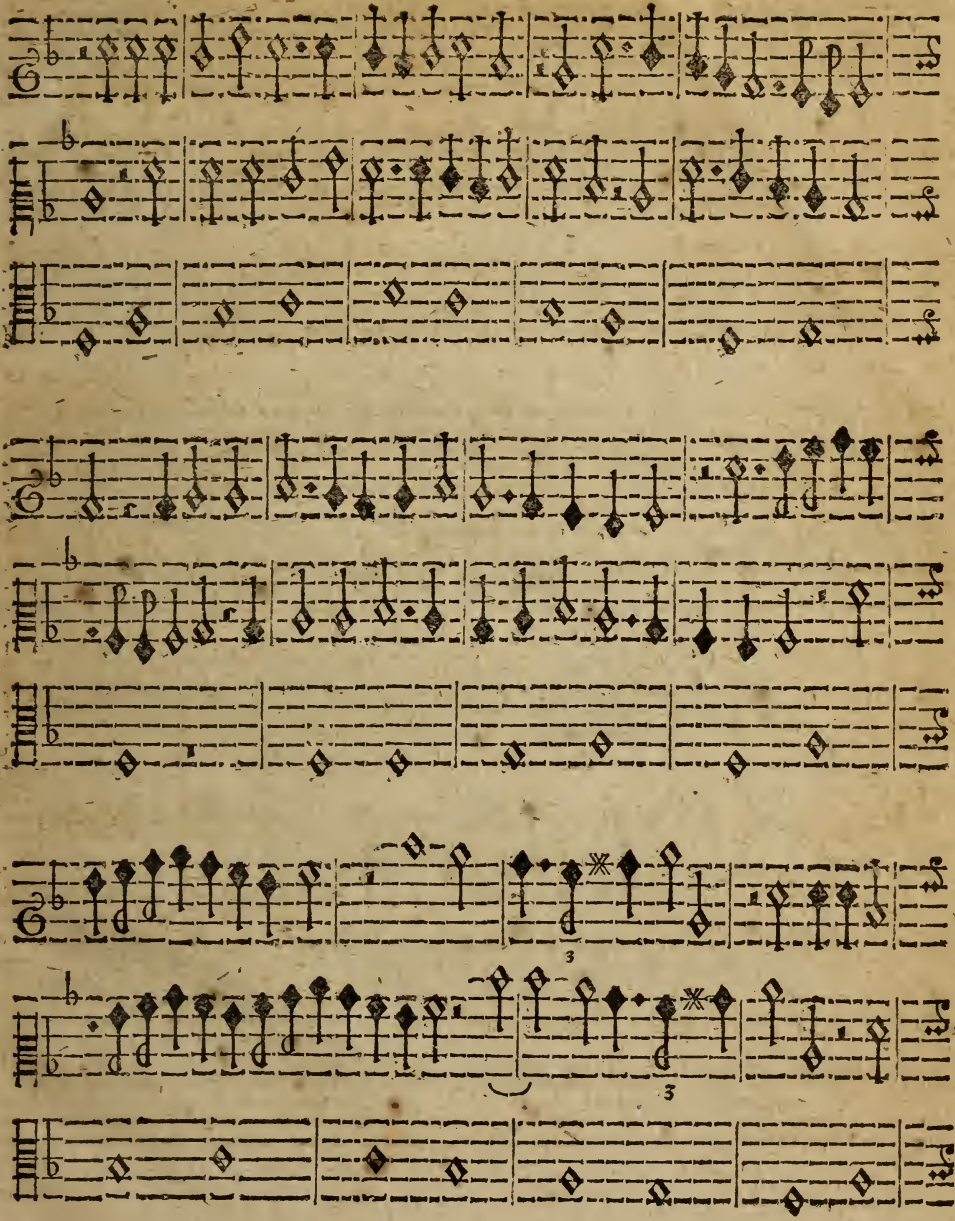


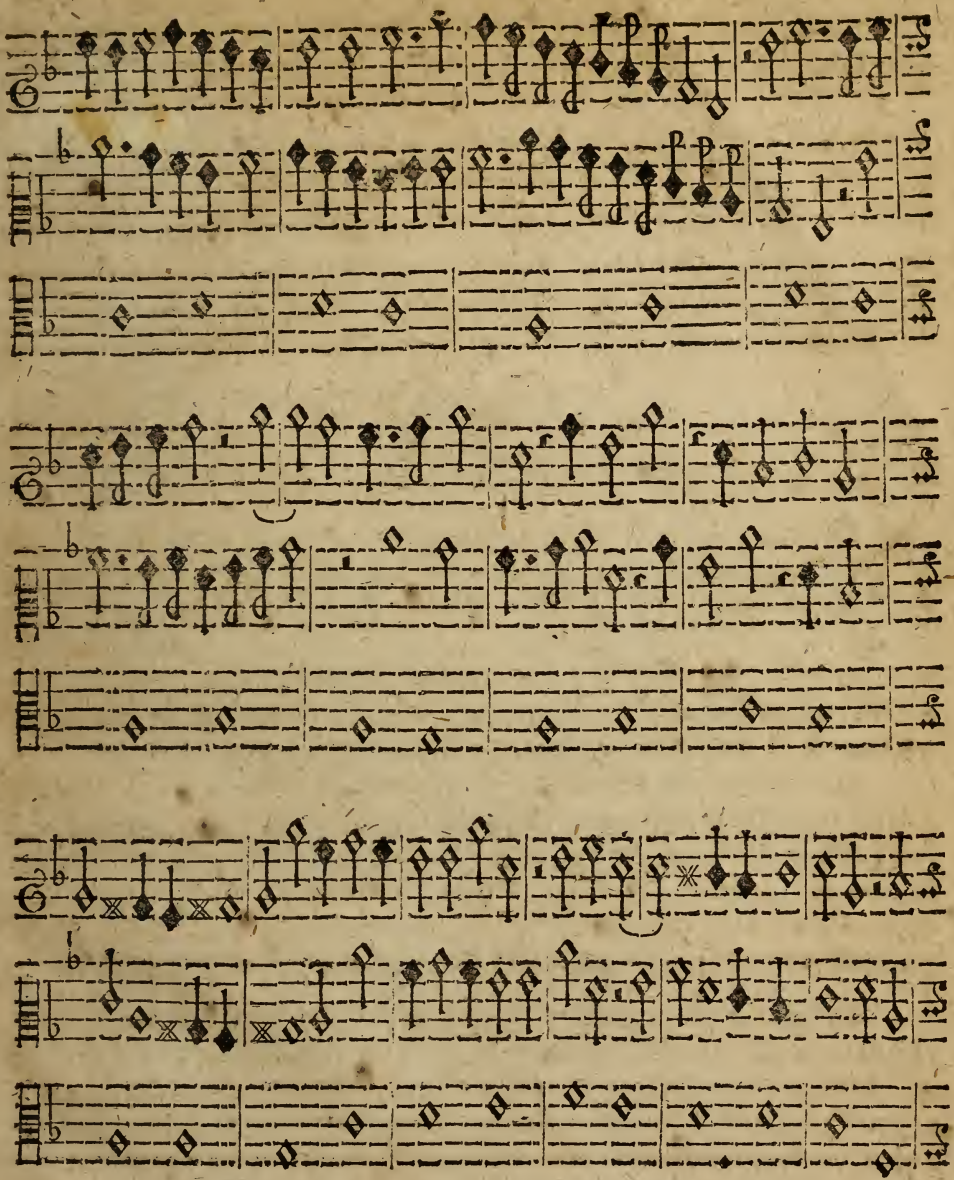


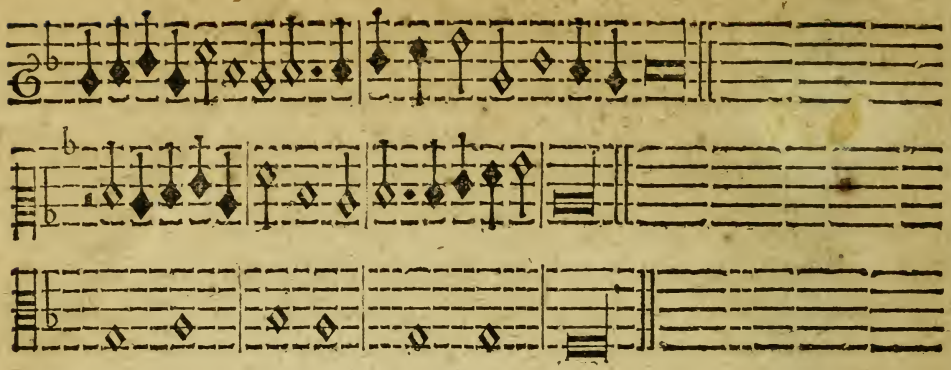
Canon à 3. in Diapente.



Thema.







CAPUT XVII.

De

VARIIS CANTIONUM SPECIEBUS.

ADhibentur hodie variæ cantionum Species, non ſolum apud Italos, Gallos, Anglos, verùm etiam apud Germanos tam *uſui Eccleſiaſtico:* qvam Ethico, Politico, & Oeconomico dedicatarum, & qvidem vel cum textu, vel ſine textu. Uſitatisſimæ Cantionum Species *cum textu*, qvæ partim in rebus ſacris, partim Prophanis adhibentur ſunt: Concerti, Motetæ, Madrigalia, Dialogi, Villanelli, Canzoni, Serenata, Balletti, Aria &c.

Cantiones *ſine textu* ſunt 1. *Præludia*, ut Symphonia, Phantaſia, *(Ital: Sinfonia, Fantaſia,)* Sonata, Toccata. 2. *Choreæ*, & qvidem vel *Paſſuum certorum*, ut Padovana Paſſamezo, Galliarda: vel *incertorum*, ut Courrante, Bransle, Volte, Alemande, Maſcharada, &c. Qvarum omnium explicationem ſatis uberrimam, & uſum vide apud Michaëlem prætorium in Tom. 3. prima parte Syntagm: Muſic:

Et hæc ferè ſunt præcepta, qvæ ad harmoniam bonam tam-rè qvam ornatè conſtituendam neceſſaria viſa fuerunt. Subjicienda qvidem Appendicis loco hic eſſet inſtructio, Cantilenam juxta præfixas Leges Muſicales compoſitam, tandem in actum poſtremum *(ut Ens ſucceſſivum ſuis principiis abſolutum)* bonâ cum gratiâ Auditorum deducendi, & ita modulandi, ut finem ſuum ultimum conſeqvatur. Nam Cantilenæ ut omnes, ſic imprimis concerti, *(hac*

ætate

ætate genus Cantionum ut frequentissimum, usitatissimum: sic suavissimum, efficacissimum) requirunt Cantorem non minus judicio, quam voce præstantem, ita ut cum vocis venustate & elegantiâ, artis dexteritas conjungatur, præcipuè in accentibus cum ratione diducendis, nec non in modulis aliis Italicis *(qui sunt Tremulo, Gruppo, Tiratæ, Trillo, Passaggi &c.)* bono cum judicio & vocis moderatione, dextrè & appositè, *(non semper & ubiq; ut; quidam naturali gutturis Tremuli beneficentiâ largiter cumulati facere solent, sed suo loco & tempore)* usurpandis & adhibendis, ad affectus in animis auditorum excitandos & movendos. Verum certis de causis ista hic prætereo & alii loco & tempori reservo.

Tu interim Lector benevole, qui Divino huic studio deditus es, Synopsi præsente hac vice sis contētus, & sedulò in evolvendis variis, iisq; probatis autoribus *(ut sunt Orlandus, Marentius, Joban Gabriel, Finettus, Viadana, Agazarius, Joban Hermannus* Schein/ *Henrich* Schütze/ *Prætorius, Demantius, Wallifer, &c.)* occupatus, & quidem per exemplorum jam factorum ἀνάλυσιν, faciendorum verò per σύνθεσιν imitandis, juxta præfixas Musicæ leges. Sic cōcipies olim habitum in tractādis harmoniis præstantissimum HOMINIS & DEI causâ.

Sat jam de his. Cætera tempus & usus suppeditabunt. Proba. DEUS juvet. Vale.

FINIS.

[May, 1884, 20,000]

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